

# THE LESLIE METHOD OF ARM MOVEMENT WRITING

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# THE LESLIE METHOD OF ARM MOVEMENT WRITING

FOR USE IN  
NORMAL SCHOOLS, BUSINESS COLLEGES,  
HIGH SCHOOLS and PAROCHIAL SCHOOLS

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## INTRODUCTION

WRITING is almost a universal art. No matter who uses a typewriter, all must use the pen. In spite of the fact that there are more well-qualified teachers of penmanship than ever before, the writing problem is still a difficult one. In this book the author has not undertaken to solve all writing problems, but to present a system embracing: a logical gradation of exercises and copies; drills essential to movement development; exercises for gaining control; letter forms sufficiently accurate to serve as models for study, but easily written in order to encourage freedom; copies with a meaning content; copies engraved from the actual penwritten work of the author.

While the standard alphabet is used, the author believes in a certain amount of flexibility in the choice of letter forms for the maturer class of pupils for which this book is intended. Our present alphabet has been slowly evolved through countless centuries, and even though we have not attained the ideal our system of writing and methods of teaching it are immeasurably superior to that of our immediate forefathers.

It is hoped that the arrangement of copies, styles of letter forms, concise yet complete instructions and mechanical make-up of the book will appeal strongly to pupils and teachers everywhere.

*The story, "How we got our Alphabet," at the end of the book, should be interesting and suggestive.*

## THE AIM

In the beginning of any undertaking, if one can get a clear conception of the steps necessary to accomplish his aim, the task may be much easier and shorter. In learning to write it is generally acknowledged that certain well-defined steps are necessary for securing the best results.

These steps are:

- (1) Breaking up incorrect habits of posture and movement.
- (2) Development of correct habits of posture and movement.
- (3) Visualization of ideal letter forms
- (4) Securing control of the movement which is evidenced by correct form, size, slant and spacing.
- (5) Development of speed commensurate with smooth lines and good forms.

These various steps are inter-related. The old habits are broken up as new ones are acquired. Attention must be given to posture, movement, form, spacing, etc., constantly, until good writing results naturally and automatically from well-formed habits of correct posture, form, movement, slant, spacing and speed.



## QUALITIES OF GOOD WRITING

Writing should be (1) legible, (2) written easily, (3) in size and style it should be adaptable to the space which it occupies, (4) written rapidly.

Writing may be legible, but if it is written slowly and with much effort it cannot be called good writing. It may be written easily and rapidly but if it is difficult to read it lacks one of the essentials of good penmanship—legibility. It may be easily read and easily written but if it is done so slowly that it has little commercial value, it is poor writing. If it is written too large or too small, spaced too widely, or has loops too long for the space which it occupies, it is not good writing.

**Legibility** in writing is secured by a careful study of individual model letter forms and observance of uniform spacing with a moderate degree of slant.

**Ease** in writing is secured by the development of a free relaxed movement and the application of unrestrained action to all writing. Writing to rhythm aids greatly in securing ease.

**Proper size** and style result from a critical study of copies accepted as good models, under varying conditions.

**Speed** should not be attempted until one knows good letter forms, has easy movement and can control it so that legible writing results. Rhythmic writing and increasing the rate of count aid in developing speed.

## HOW TO SEE IMPROVEMENT

It is difficult to see improvement in writing from day to day. After a few weeks practice you may feel that your writing is actually worse than when you began. It would not be strange if this were true, because in the beginning you are endeavoring to break up old writing habits, and if you have not had sufficient practice to get control of the hand while using arm movement, you may expect to write poorly until you begin to get control of the movement in forming the letters. On the other hand your writing is likely to look worse to you because the eye is constantly being trained to see mistakes that were not apparent at first.

The best way to see improvement is to have a specimen of your beginning writing to compare with future specimens. Therefore write two specimens of the following and give one to your teacher and keep one for yourself:

(Write date here.)

"I believe that good handwriting is an accomplishment which will be valuable to me whatever I may do in after life, I am determined, therefore, to learn to write well while I have this opportunity."

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z. 1 2 3 4 5 6 7 8 9 0.

(Sign your name here.)



## MATERIALS

Good materials are essential to good penmanship. Paper should be approximately  $8\frac{1}{2}$  x 11 inches, and have a rather smooth finish. The ruling will vary slightly but it should be approximately  $\frac{3}{8}$  of an inch. Pens should be medium fine pointed. The reason for this is because a coarse point will permit one to bear on it too heavily and prevent the development of a light, easy movement—so necessary as the foundation for good penmanship. With proper treatment, a pen will last several days, but should not be used after it is worn out. Fountain pens are unsatisfactory for developing light movement and, therefore, should not be used in learning to write. Black ink is the best to use in all practice. Ink should be protected from the dust. For business writing, a straight penholder is best, though some prefer an oblique holder, claiming that the pen sets at such an angle that a smoother line can be obtained.

## CORRECT POSITION

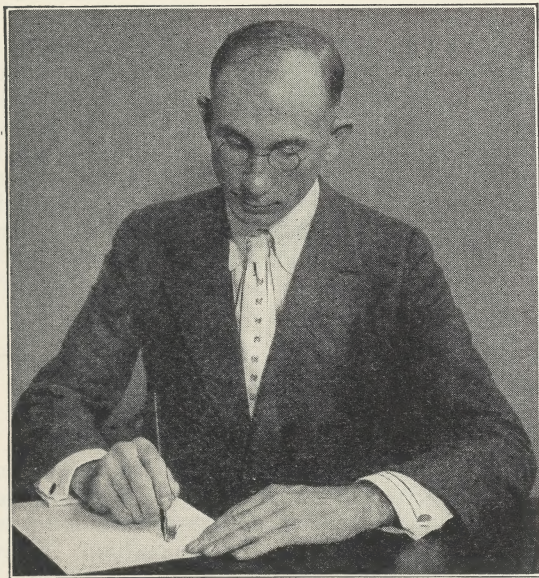
This is probably the most important subject for the beginner in penmanship. Good posture is necessary:

First, because of the effect of bad posture on health.

Second, because of the effect of good posture on writing.

It is claimed that a great deal of spinal curvature among school children is due to sitting in a poor position in school. Eye strain results from incorrect posture. Where one leans over too much, the lungs are compressed to such an extent that an insufficient amount of air is taken into the lungs and they are weakened and rendered susceptible to disease. Digestive troubles are sometimes caused by habitually sitting in a poor position. Therefore, for the sake of good health, one should try from the very beginning to develop correct habits of posture.

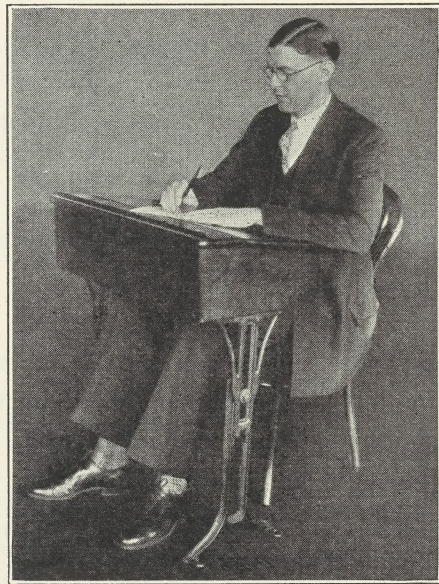
The best writers are very careful about their posture, because it seems difficult, where one is leaning on the



No. 1

ILLUSTRATIONS  
Nos. 1 AND 2

Showing the correct writing position **at the desk.** These should be studied in every detail until the pupil understands definitely the position he should assume in writing.



No. 2



desk too heavily or has his eyes too close to the paper, to get the best results from his practice. The development of the proper movement is assisted greatly by correct posture. So, one should sit correctly because he will be able to do better work in writing.

Figures Nos. 1 and 2 show the correct front position at the desk. They should be studied very carefully. Note that the body bends forward at the hips; the feet are flat on the floor; the eyes are from twelve to fourteen inches from the desk. Both arms are resting on the desk with somewhat more weight on the left arm than the right. The right arm should bear practically no weight of the body. It must be left free to move in any direction.

### POSITION OF THE ARM, HAND AND PENHOLDER

Study illustrations Nos. 3, 4 and 5 in detail. Note that the hand is about half closed and that the third and fourth fingers are turned under the hand naturally. The weight of the hand is borne by the third and fourth fingers. While the position of these fingers will vary slightly, the third finger will generally touch the paper with the nail only, while the little finger may rest on the paper as far as the first joint. Observe this in the illustrations on this and the following page.

The penholder crosses the second finger at the root of the nail while the index finger and the thumb rest on the holder nearly opposite each other. The index finger should rest about one-half inch from the end of the holder. The wrist is not entirely flat, but may turn slightly to the right in order to rest easily and naturally. The penholder should always point upward between the elbow and shoulder.

The forearms rest on the desk at right angles to each other. This is shown clearly in illustrations 1, 2 and 6. The right arm rests on the muscular cushion just in front of the elbow.

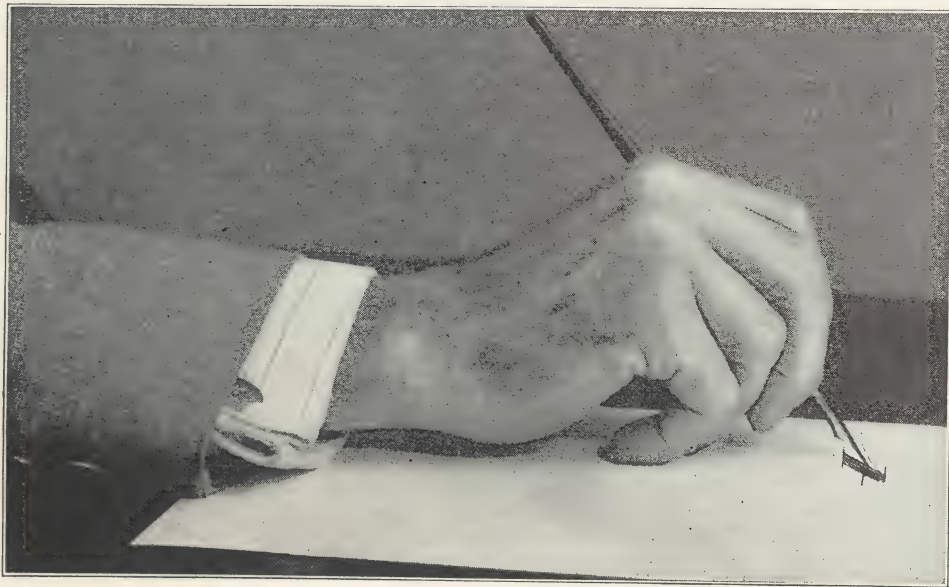


ILLUSTRATION No. 3

**This view taken from the right** shows the hand in the correct writing position. You are able to see distinctly the distance of the second finger from the paper and the manner in which the hand glides on the third and fourth fingers. Note the angle of the penholder as it crosses slightly below the first joint of the index finger. The thick part of the hand just back of the tip of the little finger does not rest on the desk although it may touch lightly at this point if it does not interfere with free movement.



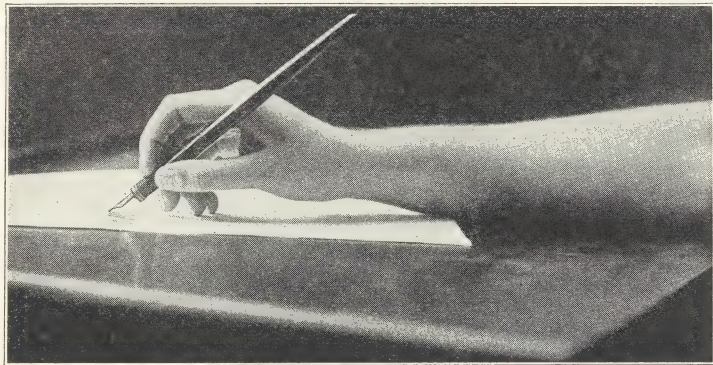


Illustration No. 4.

**This view, taken from the left, shows** the hand in the correct writing position. You will note that the wrist is higher from the desk here than in Illustration No. 3. The reason for this is, as you have probably noticed, that the third and fourth fingers are not turned under the hand quite as far in this view. The length of the fingers and the general shape of the hand may cause slight variations from the ideal position. But such variations should be only sufficient to allow for individual differences in hands. Practically all writing teachers are agreed on the correct position for the normal hand. While the position of your hand may not be exactly like either of those shown, it must not vary greatly from either if you are to get the best results from your practice.

This drawing was made of the hand of a pupil who seemed to maintain the best position in a class of several hundred pupils. Afterwards a number of other pupils posed, and slight changes were made in the original drawing, and this composite hand was the result. It **shows** you about all you need to know, or can know, of the position of the hand.

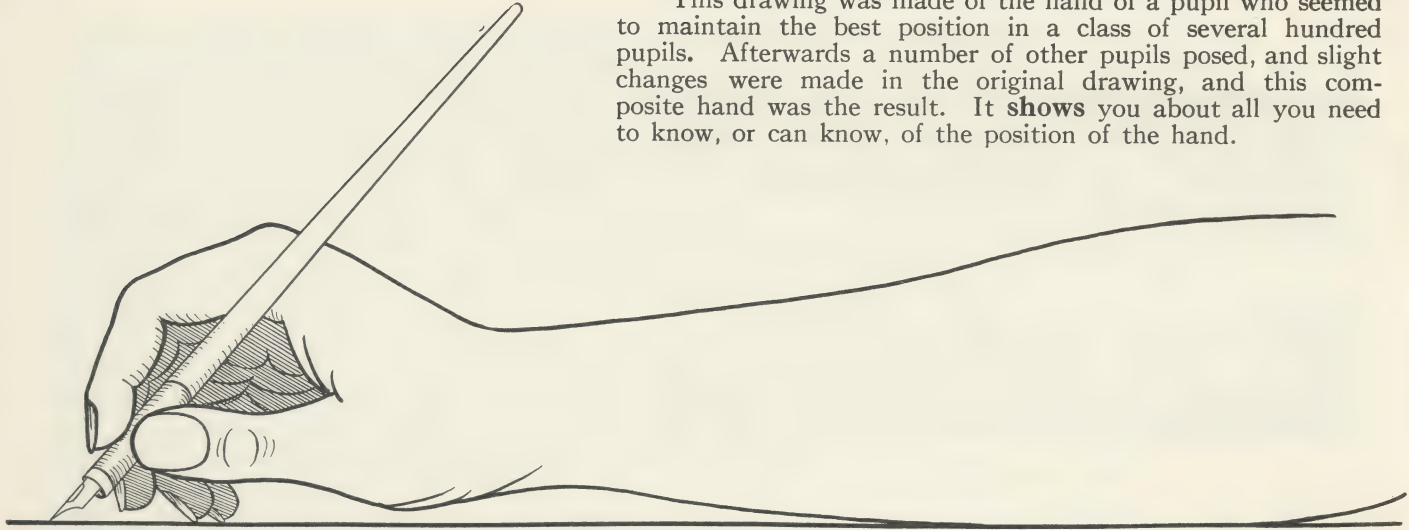


Illustration No. 5



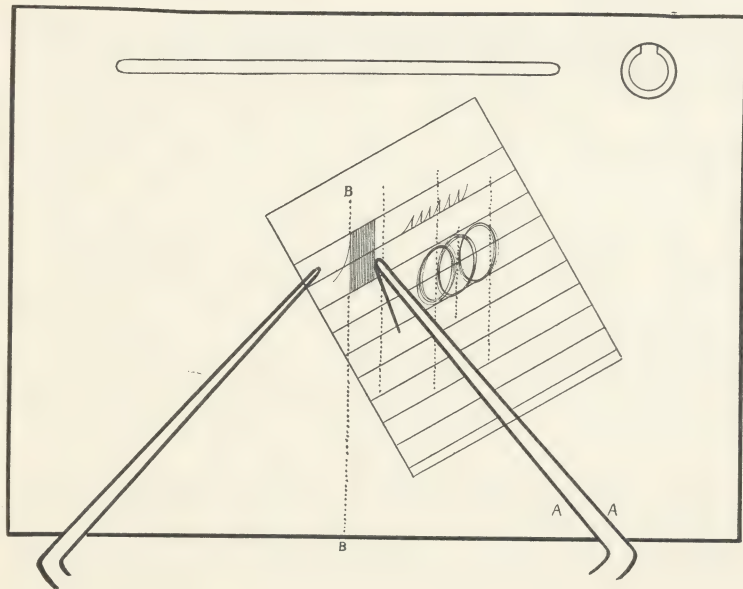


ILLUSTRATION NO. 6

This illustration shows the position of the arms on the desk, the angle of the paper, the direction of the writing line and the relation of the arms to the paper. The left hand is always above the line of writing and is used in shifting the paper to the proper writing position. As you write towards the bottom of the page, the paper will be shifted upward with the left hand. It is also shifted to right and left as you write across the line. The right arm rests on the desk in about the same position all the time. Some prefer, however, in shifting the right arm rather than moving the paper. Your own experience will soon enable you to determine which method you prefer.

## MODEL ALPHABET

This alphabet is for reference and study only. It contains the styles of letters used throughout the book. They are generally accepted as standard forms and may be made legibly, easily and rapidly.

A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z

*Optional Forms*

A B H K M N P R

a b c d d e f g h i j k l m n  
o p q r r s t t u v w x y z

## ARM MOVEMENT

Practically all teachers of penmanship agree on the best movement to be used in writing. They call it by different names. Some say it is forearm movement, while others call it muscular movement, and still others designate it as arm movement. In each case the same thing is meant. The hand is propelled by the large muscles in the upper arm and shoulder. There should be no finger action whatever in the development of this movement. For most effective results the muscles of the arm and hand should be almost completely relaxed. The penholder should be held with only sufficient pressure to keep it from falling from the fingers. It must never be gripped tightly. This point is very important. Easy writing results from relaxed, unrestrained movement. Of course you will not control the movement at first. You are not aiming for control now. Your object at first is to initiate correct habits of posture and develop free, easy arm action. Now with the arm resting in the proper position on the desk, the fingers turned under the hand in an easy, natural position, begin swinging the hand from left to right as illustrated in Exercise Nos. 1 and 2. The penholder is held very loosely. The arm rests lightly on the muscle just in front of the elbow and the forearm swings back and forth with the elbow acting as a pivot. The wrist should not bend. Try to acquire from the very beginning confidence and ease. Easy movement is the foundation for all good writing. There will be in this course considerable drill on movement exercises in order to develop movement and lay the foundation for a good handwriting.

There should not be tight clothing on the right forearm. This restricts free arm action.

*Human improvement is from within outwards.—Froude.*

*To climb steep hills requires slow pace at first.—Shakespeare.*

*Note—It is suggested that the quotations and paragraphs at the bottom of the pages be used as advanced supplementary copies.*



## Exercises 1 and 2

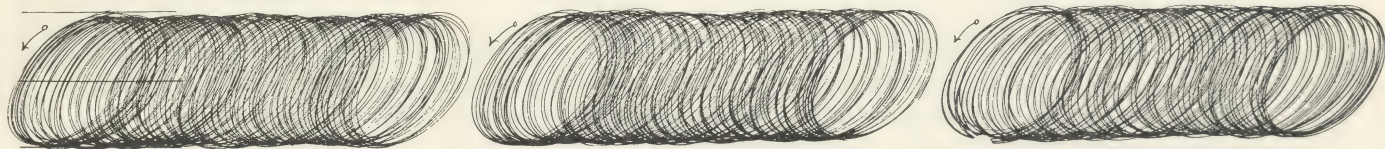


## HOW TO PRACTICE

At the beginning of the practice period it will be necessary to give attention

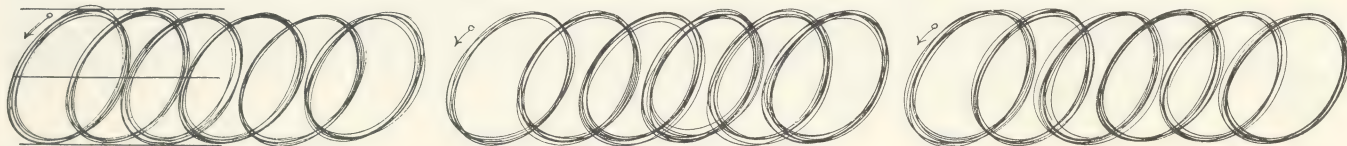
- (1) To position of the body, arms, hands, paper and penholder.
- (2) Get in mind a clear mental picture of the exercise to be made.
- (3) Study instructions as to how the copy is to be practiced, giving special attention to important points concerning form, size, speed and movement.
- (4) Make frequent comparisons with the copy, correcting the most prominent mistakes as they appear in your writing. These mistakes may be either in form, slant, spacing, size, margins or movement as shown by poor quality of line, etc.

**Exercise No. 3.** With the arm resting lightly in the proper position, begin rolling it around in the direction that the arrow points on this direct oval two spaces high. The pen should not touch the paper until the arm gets to rolling easily. The line is divided into three sections. A section should be made without lifting the pen until it is completed. Each section contains 100 down strokes. These should be made at the rate of 200 per minute or one-half minute for each section. Be sure the hand is in the proper position and has the right relation to the paper. Lines should be light and smooth. This indicates correct movement and is far more important in beginning than well-shaped ovals with poor movement. Avoid making the down strokes too heavy. Note the shape of the oval, but do not try too hard to imitate the shape unless you can do so with complete freedom of movement. The purpose of this exercise is to break up finger action, and develop correct muscular action which is the foundation of good penmanship. This exercise should be practiced a great deal at first. It would be well occasionally to make it 3 and 4 spaces high. Count 1, 2, 3, 4, 5, 6, 7, 8, 9, 10—1, 2, 3, 4, 5, 6, 7, 8, 9, 20, etc., as you make it in order to develop rhythmic action.



*Mind and hand must work together in learning to write.*

**Exercise No. 4.** This oval is shaped just like No. 3 and is the same size, but instead of moving the hand continuously to the right each oval is retraced 8 times, the pen is lifted and each succeeding oval is linked to the preceding one. As you make these ovals, their shapes will stand out clearly and you can now give some attention to correction of mistakes in form. Are they too round? Are they on a back slant? Do they slant too much? Are they too narrow? Can you close your eyes and have a mental picture of the correct shape? Wherein do your ovals vary from this mental picture? Count 1, 2, 3, 4, 5, 6, 7, 8. A count of 1 is lost in the pen-lifting between ovals.

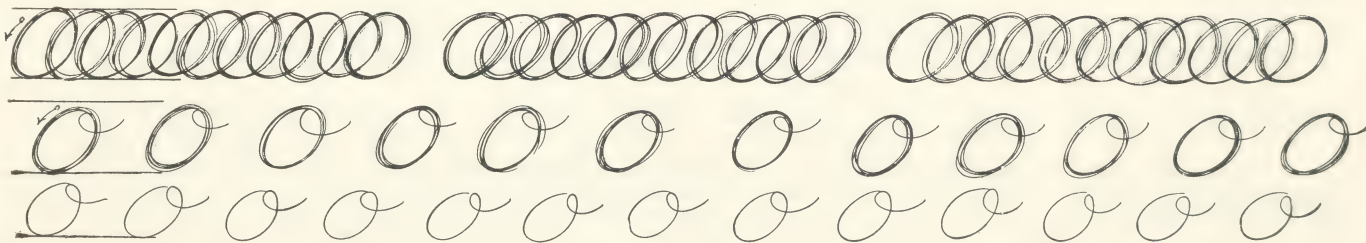


**Exercise No. 5.** This exercise determines the slant of your writing. The arm rests lightly on the muscle in front of the elbow. The pen moves away from and towards the center of the body. Keep the lines compact and light. They are continuous, i. e., the pen is not lifted until a complete exercise is finished. Each group contains 100 down strokes and should be made in about one-half minute.

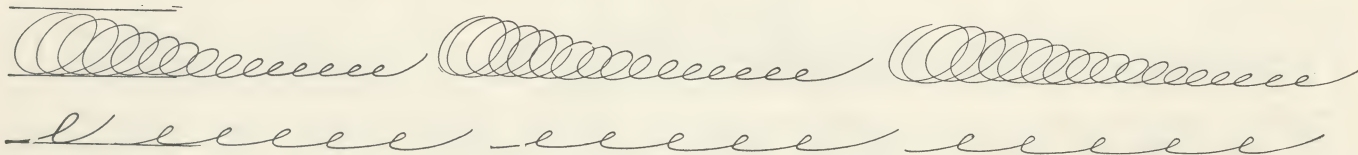




**Exercise No. 6.** The oval in the first line of this drill is exactly like No. 4 excepting size. These should be made one space high. Count 6 for each oval. Watch size, slant and quality of line. In the second line note that the ovals are separated widely and each one is finished with an upward swing on the count of 6. In this exercise you are beginning to make a direct application of arm movement which you have just been developing, to letter formation. There should be no break in free arm action. The step from the direct oval to the capital O is very short because the O more nearly resembles the oval than any other letter. The count for the O is 1, 2. They should be made at the rate of about 65 per minute. What is the direction of the finishing stroke? How large is the loop in the top of the letter?



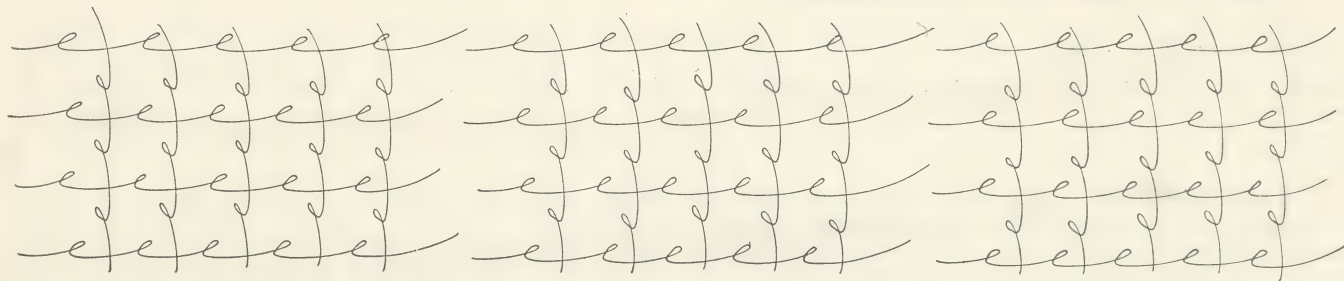
**Exercise No. 7.** Begin the continuous direct oval one space high. As the hand moves to the right gradually make the loops smaller until the last loops are the size of the small **e**. This shows very clearly how the **e** is evolved from the simple oval exercise. There should be three groups on a line and approximately 20 down strokes to each group. As the small letters are first taken up a large form is given for study. Note the shape of the small **e**. The under motion is very marked in both the beginning and finishing strokes. Count **1, 2, 3, 4, 5** for each group of five letters. Do you have all letters looped well? If closed at the top they may be mistaken for an **i**. Review the first line of this exercise frequently. It is excellent for getting control of the movement.



*It is said that James A. Garfield taught writing in Hiram College while attending school in that institution. Thomas Jefferson was asked to write the Declaration of Independence because of his fine penmanship. This disproves the statement sometimes heard that all great men are poor penmen.*



**Exercise No. 8.** The object in giving this exercise is for practice in spacing and arrangement. After the page is filled turn the paper around and write across the lines, placing the letters exactly between the lines. Watch beginning and finishing strokes as well as margins. Are your lines light and smooth indicating good movement?



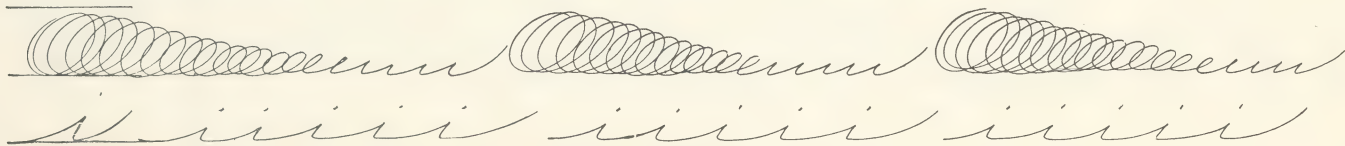
Our word "pen" is a contraction of the Latin word *penna*, the name for the tubular end of a feather. Writing instruments of the remote past seem very crude to us. The stylus was an instrument, rounded at one end and sharp at the other for writing in wax or clay. Pens were also made of reeds for writing on papyrus and parchment. Later quills were used and the goose quill was given preference although some of the finest writing was done with sharply cut crow-quills. Our grand parents used the old-time quill, so the steel pen is of comparatively recent origin. One pen company makes over 150 different kinds of pens at the present time.

**Exercise No. 9.** The capital **C** begins with a small loop shaped very much like the **o**. Swing a large oval around the capital **C** four times. The count for the letter and oval is **1, 2, 3, 4, 5, 6**. Be sure to lift the pen on the finishing stroke with an easy upward swing. Keep the arm rolling constantly in making the single **C**. It is made to a count of **1, 2**. Sixty-five per minute is a fair rate of speed.

Watch form, slant, spacing and movement.

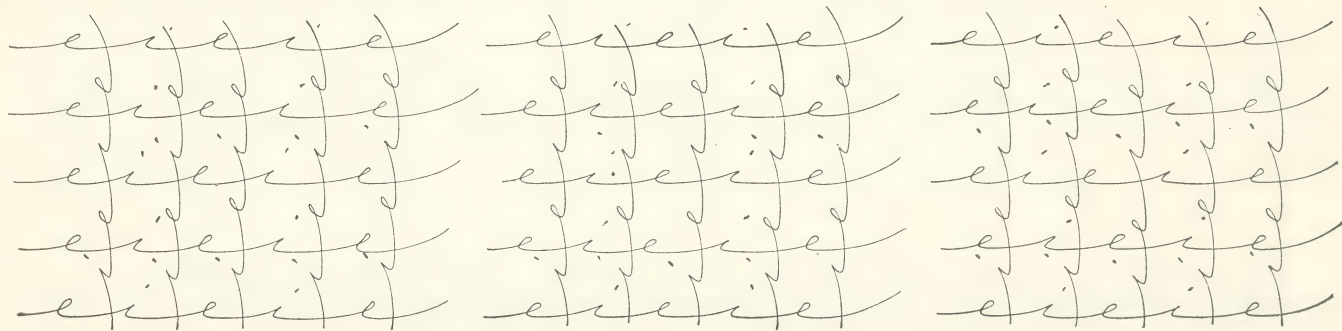


**Exercise No. 10.** Review the direct oval two spaces high. Note the similarity of this exercise to the movement drill in Exercise No. 7. Yet there is an important difference. The small **i** is developed from the direct oval in the same way as the **e**. Study the large form of the **i**. Note that the beginning stroke is a strong under curve. The down stroke is quite straight with a short round turn at the base line, while the finishing stroke is like that of the **e**. The dot should be on a line with the down stroke directly above the letter. Count **1, 2, 3, 4, 5** in making the groups of **i**'s in the second line.



**Exercise No. 11.** Review the **e** and **i** before beginning practice on this copy.

This is a very excellent exercise for getting control of the hand as well as for spacing. Be sure to loop every **e**. Keep the down stroke in the **i** quite straight. Work for uniform spacing and light smooth lines. Learning to write is not all hand work for one must constantly **think** about correct position, free movement, size, form, slant, spacing, etc., until new habits of practice are developed.



*The Chinese and Japanese use a brush for writing instead of a pen. The brush gives the peculiar character to the individual strokes of their written symbols which at once enables us to recognize them as oriental. The old Chinese alphabet was so cumbersome that it took years and years to learn to write.*

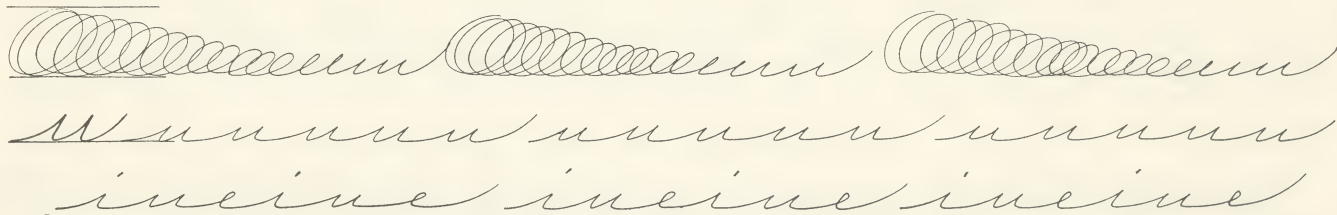


**Exercise No. 12.** Review the retraced oval exercise in Nos. 4 and 6. Note that the beginning oval for the capital A slants more than the capital O. The retraced exercise should be made to a count of 1, 2, 3, 4, 5, 6. The A should be closed at the top. The second down stroke is quite straight. Do you get the letter too wide? Do you lift the pen on the finishing stroke while the hand is moving? The letter should not be more than three-fourths of a space high. Count 1, 2, 3 for each letter and make about 60 per minute.



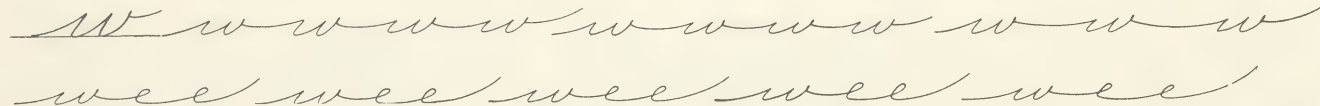
*Have you ever noticed how much like paper a hornet's nest is? It was probably the paper-like structure of this nest that first suggested the possibility of making paper from wood. To us paper is so common and costs so little that we never think of its value. Yet how could we get along without it? Paper was manufactured in China 200 B. C. How would you like to practice your writing lesson on the old-time slate instead of the fine grade of paper and pens that are so common today?*

**Exercise No. 13.** The large drills help one **develop** movement, while the small ones assist in getting **control** of it. You will, therefore, readily see the value of this small exercise in gaining control of the hand. Make 20 down strokes to each group. The **u** is shaped like two small **i**'s. The down strokes should be straight, parallel and the same height. The letter may be made to a count of **1, 2, 1, 2**; and at the rate of 65 per minute. The third line of this exercise gives a review of the three preceding small letters. Note that the down strokes are all on the same slant. The letters are all the same distance apart. Are all your **e**'s looped well? Do you lift the pen on the finishing strokes while the hand is moving? Instead of counting for this group, you may say the letters as you write them, thus **i-u-e-i-u-e**. The time should be prolonged slightly in making **u**.



*An upright posture is easier than a stooping one, because it is more natural, and one part is better supported by another; so it is easier to be an honest man than a knave.—J. Skelton.*

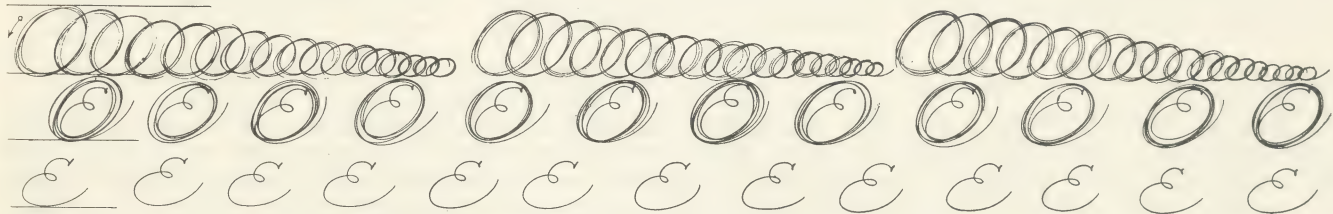
**Exercise No. 14.** Study the large form of the small **w**. This letter differs from the **u** in the finishing stroke only. To make this finishing stroke the pen is swung up just a little higher than the first part of the letter. Then a slight retrace downward is made and the pen is lifted from the paper with an easy swing to the right. The **w** may be made to the count of **1, 2, 3—1, 2, 3** etc. In writing the word you will observe that the connecting stroke between **w** and **e** does not drop down to the base line. Loop the **e**'s well.



*While most of the letters of our alphabet may be traced back to some object in the picture writing of the ancients, this is not true of W. Neither the Egyptian, Phoenician nor Greek alphabets have a character corresponding to this letter. The early Latin represented the sound for which w stands by u or v. Neither the French nor Italian alphabets have w in them. Our w was formed originally by the coalition of two u's or two v's. W became established as a consonant after u acquired the force of a vowel.*



**Exercise No. 15.** Begin the retraced oval one space high. Link ovals together and gradually make them smaller until the last one in each group is about the size of a small o. Retrace each oval six times and make about 18 in a group. Begin the capital E with a dot as you count 1. Swing around to the left as you count 2, and finish to the count of 3 with a down-under swing. In the second line a retraced oval is swung around each E. This is largely for movement practice. Write sixty letters per minute. Note the proportion of the two parts of the letter as well as the shape and slant of the small connecting loop.



*Did you know that E is used more frequently than any other letter of our alphabet? Of course, this refers to the small letter. Like most of the letters of the alphabet which are abbreviated pictures in the pictographic writing of old, the E was formerly the picture of a window. You can demonstrate this clearly by drawing a vertical line through the three ends of the strokes projecting to the right of the printed E.*

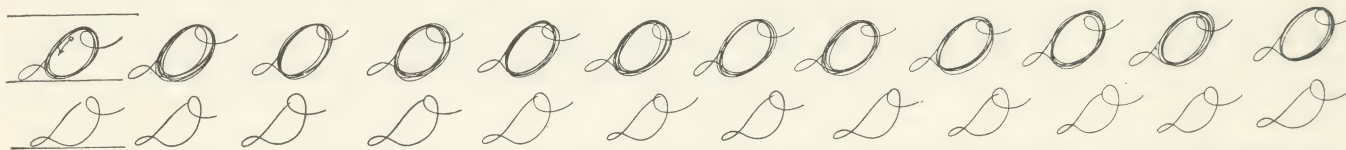
**Exercise No. 16.** After making three groups of the retraced oval one space high across the page, fill in with small ovals. Endeavor to keep the small ovals parallel to the large ones. Observe the general shape and slant of this movement drill. Touch the paper lightly and with uniform pressure. Study the large form of small o. You will observe that the essential form of the small letter is like the capital O, but is finished differently. In making the groups count 1, 2, 3, 4, 5 for each group. A very slight pause at the top of each letter will help in getting the correct form. Make about 65 letters per minute.



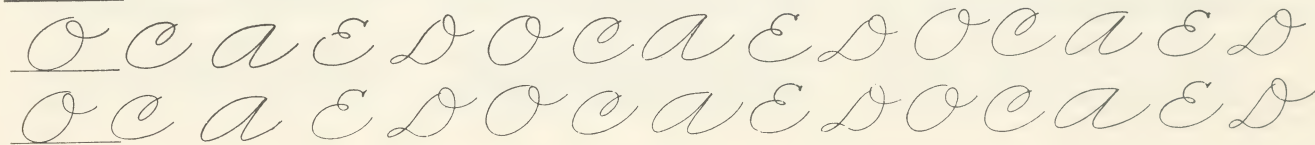
**Exercise No. 17.** Rule a pencil line lightly half way between two blue lines on your paper. Make the direct continuous oval a half space high. After practicing this you will feel fine control of your hand. Make the ovals at the rate of at least 200 per minute. The small a is shaped exactly like the capital A, but because of its size it is more difficult. Count 1, 2 for each letter. Make them at the rate of 65 per minute. Do you get them closed at the top? Is the last down stroke straight? Are they spaced uniformly? Are you using an easy arm movement all the time?



**Exercise No. 18.** Note the similarity of the D to the O. If it were not for the small reverse loop the D would be easy. Make the letter and swing a retraced oval around it finishing exactly as the capital O. Count 1, 2, 3, 4, 5, 6, 7, 8, for the letter and retraced oval. Study the form of the small loop at the base line. This part of the letter will give you most trouble. Have you noticed that the capitals are not more than three fourths of a space high? Count 1, 2, 3 for each letter and make about 50 per minute.



**Exercise No. 19.** In this exercise is given a review of all capitals you have practiced. Review the movement drills in Exercises 3, 4 and 5 before practicing these capitals. From your previous study and drill of these letters you should have a fairly correct mental picture of each one. After you write a line look it over carefully and pick out your best and poorest letters. Concentrate your practice on the letter that gives you most trouble. There are a good many things to think about in learning to write, but one should soon acquire habits of correct position, movement, size, etc., so that these things will be taken care of automatically. We can then give close attention to the finer details of form, quality of line and spacing.





## SKILL AND PLUCK

The development of skill is a growth which can scarcely be seen from day to day. If one spends a few hours preparing a lesson in arithmetic he can measure his accomplishment by the number of problems solved, although he cannot measure the power he has gained. We cannot see the oak grow, but we have confidence in Nature's laws of growth which will some day make the oak the sturdiest tree of the forest. The growth most worth while is slow. This is true in all life. The things most worth while come slowly. Skill in penmanship is no exception. You may feel that you are not making the improvement you should for the time spent in practice. Others have felt the same way. But the one who believes in his own power to accomplish what others have done, is bound to win in spite of discouragement. Suppose someone else is making more improvement than you are; you can go to work all the harder and at least out-do the other fellow in effort. Any one can learn to write. It takes some longer than it does others, but all can get it if they work at it persistently.

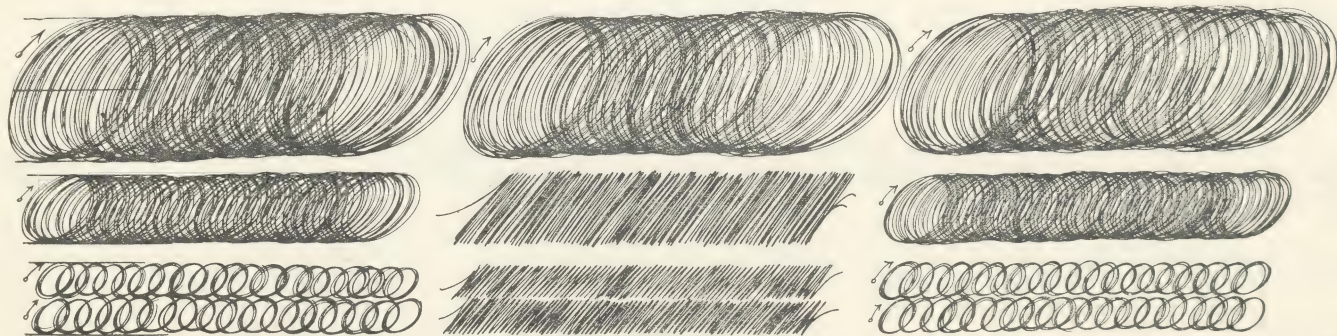
*It is not the profession that honoreth man, but the skill with which he practiceth it.—Arnulphus.*

*Our skill is not shown in winning the game with good cards, but to make the best of whatever cards are placed in our hands.—Hipparchus.*

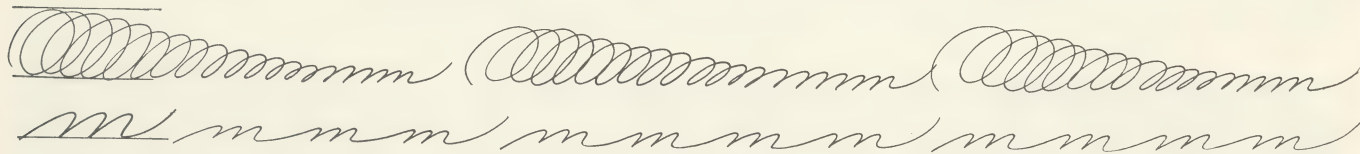
*Perseverance will overcome difficulties which at first appear insuperable; and it is amazing to consider how great and numerous obstacles may be removed by continual attention to any particular point.—Addison.*

**Exercise No. 20.** With this copy you will begin practice on the indirect oval and small letters made with the over motion. Are you working in the correct position at all times? Study the illustrations frequently showing the correct position of the body, hand, pen and paper. Does your right arm rest **lightly** on the muscle in front of the elbow?

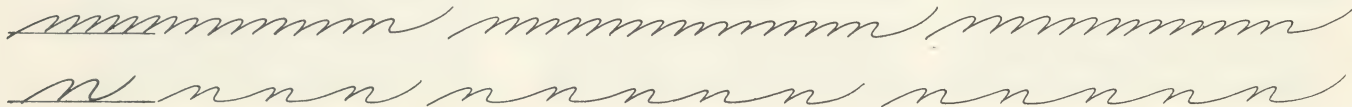
Make the two-spaced indirect oval compact. There should be approximately 100 down strokes in each group which should take one half minute to make. The same applies to the one-space oval and straight line exercise. The smaller exercises will be made somewhat more rapidly. Some pupils believe the indirect oval to be more difficult than the direct. This is probably because the latter was practiced first.



**Exercise No. 21.** Begin the indirect oval one space high. Gradually make the loops smaller until they disappear entirely and you have the small **m** principle. This drill shows very clearly that the **m** is built on the indirect oval and the straight line. Three of these exercises with 20 down strokes each should fill a line. Study the large form of small **m**. Are the principles composing it sharp or round at the top? Is the finishing stroke like that you have used in other letters? Which ones? Make the **m** in groups of four letters. Count 1, 2, 3—1, 2, 3—1, 2, 3—1, 2, 3 for each group. Observe that this gives the waltz rhythm. Keep down strokes close together and straight. The connecting strokes are quite long. This wide spacing gives good control of the hand.



**Exercise No. 22.** This exercise is like the last part of the drill in Copy 21. Make about 120 down strokes per minute. Keep them compact. The **n** should be made to the count 1, 2. There should be five letters in each group. Make about 65 per minute.

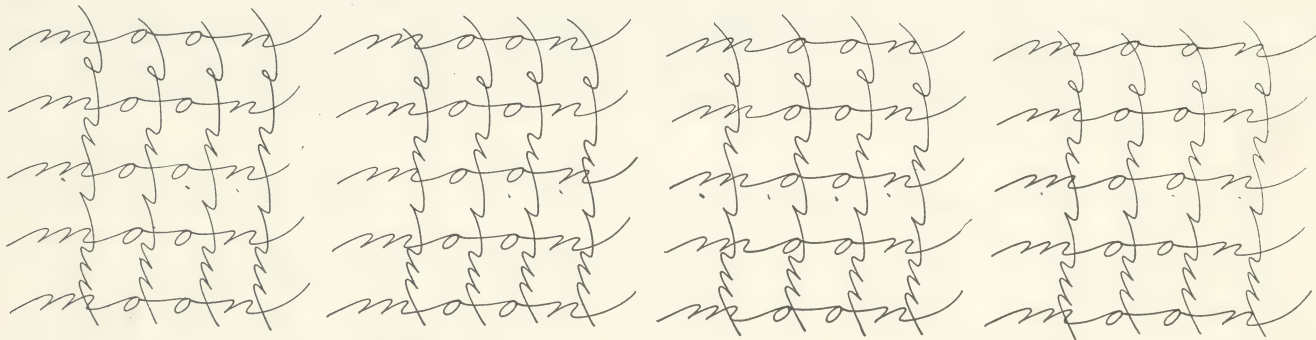




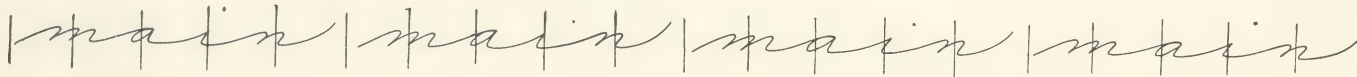
**Exercise No. 23.** From now on the copies will be interesting because there will be considerable word practice. No matter how well one can make movement drills, the test of a good penman is the ability to write words, sentences and paragraphs. Observe carefully the general appearance of a line of the word "moon." Note the size, spacing, slant and forms of the letters before attempting to write it. After writing a line compare closely with the copy. Underscore your best words. Practice separately your poorest letters. Constant critical study is necessary to become a good penman. Write the word "mine" in the same manner. Instead of counting, say the letters as you write them, thus **m-o-o-n**. Prolong the pause a little after the **m** since it takes longer to write it than the other letters in the word.

moon moon moon moon  
moon moon moon moon  
mine mine mine mine  
mine mine mine mine

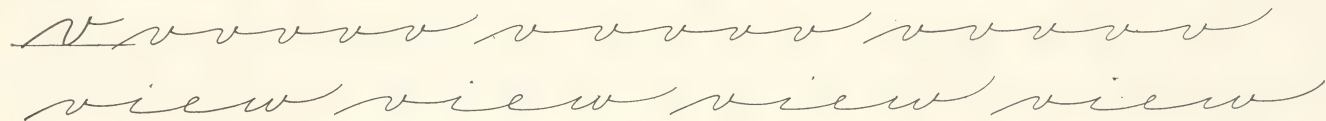
**Exercise No. 24.** This will give you an excellent review of the words you have just practiced. Note carefully the spacing. Try to arrange the work neatly on the page. Observe uniform margins. Write 20 words per minute.



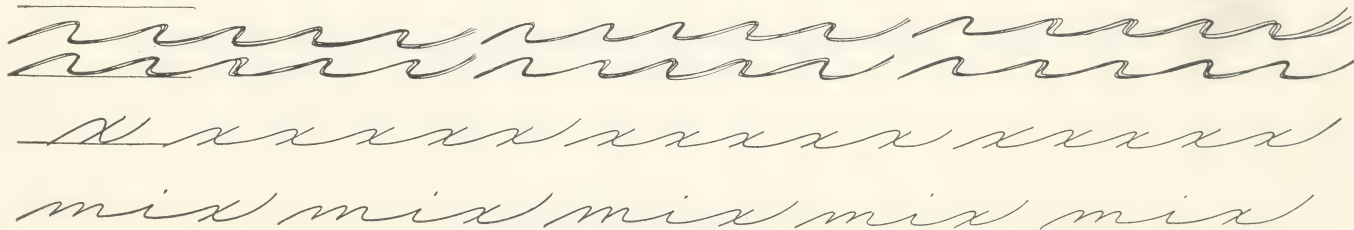
**Exercise No. 25.** Turn the paper around and write this word across the lines placing a letter on each line. Note the long connecting strokes between the letters. There is probably no other type of copy so valuable as a test of your knowledge of forms of letters and ability to use good movement and control it, as these widely spaced exercises. Write about 18 words per minute.



**Exercise No. 26.** The small **v** begins like the **n** and is finished like the **w**. Count **1, 2** for each letter and make about 65 per minute. Are you getting the top of the first part well rounded? Write the word at the rate of 20 per minute. Note the wide spacing. The connecting stroke between the **v** and **i** should not drop too low. Review the instructions for the **w**.



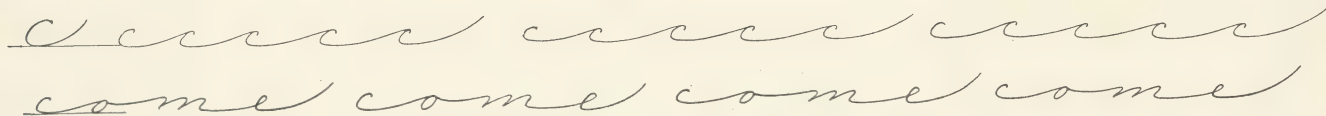
**Exercise No. 27.** The movement drill here is the foundation for the small **x**. Count **1, 2, 3, 4, 5** for each group and retrace each four times. There should be six groups between two blue lines. The **x** should be crossed with an upward stroke. The count is **1, 2, 3**. Write the word "mix" at the rate of 25 per minute.



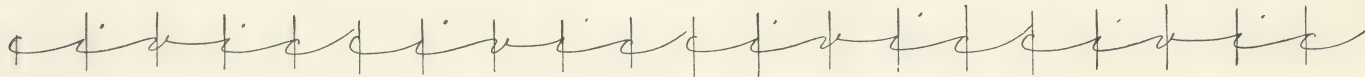


**Exercise No. 28.** Begin the *c* with a small dot. In what way does this letter resemble the small *e*? Be careful in retracing the stroke in the top of the letter. The count is **1, 2** for each letter. They should be made at the rate of 65 per minute. Observe carefully the spacing in the word "come." Are you getting a light smooth line at all times? Watch your position. Do not let the shoulders droop. The eyes should be from 12 to 14 inches from the paper.

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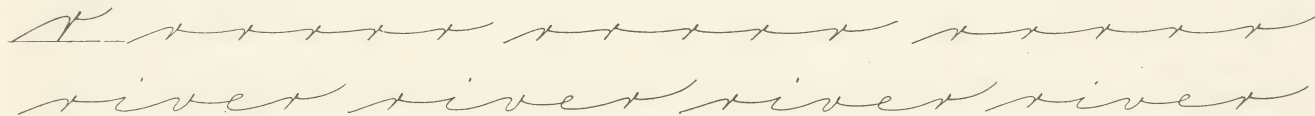
**Exercise No. 29.** Review the instructions for No. 25. Uniform spacing, size and slant.



*The C is practically an unnecessary letter in our alphabet since it is not the symbol for any sound except that may be represented by k or s. It is supposed to have been originally the picture of a camel's head. See page 68.*

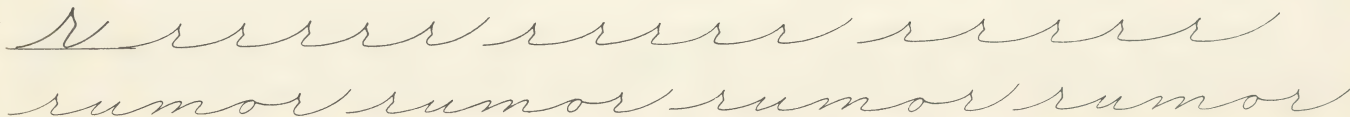
**Exercise No. 30.** This style of **r** resembles the **v**. The first part is made round at the top exactly like the **n**. The last part is like the finishing stroke of the **w**. A slight pause at the top of the letter will help in getting it shaped properly. Count **1, 2** for each letter. Write the word at the rate of about 18 per minute. Unless this **r** is made very carefully it may be mistaken for **v**.

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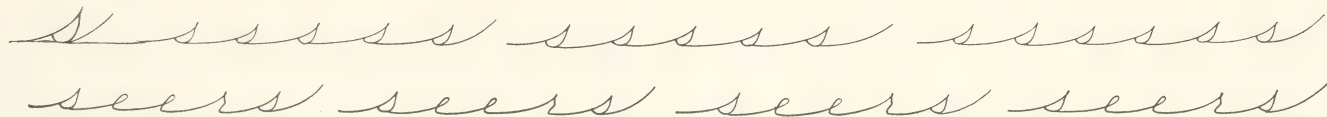


**Exercise No. 31.** This form of **r** is generally preferred because it is not easily mistaken for any other letter. The first stroke should have a strong under swing. A slight pause at the top and at the base line will help to get the letter well formed. The letter is made to the count **1, 2, 3**. Make 60 letters per minute. Write the word 16 times per minute. Note the connecting stroke between the **o** and **r**. Study, criticise and correct constantly. Don't wait for the teacher to find your mistakes. Find them and correct them to the utmost of your ability before the teacher sees your writing.

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**Exercise No. 32.** The initial stroke for the s curves like the beginning stroke in the r. The down stroke has a slight double curve. Count 1, 2, 3 for each letter and make about 60 per minute. In writing the word the e's should have good full loops. Write 20 words per minute. Work easily and you will improve rapidly. Endeavor to overcome all nervous and muscular tension.



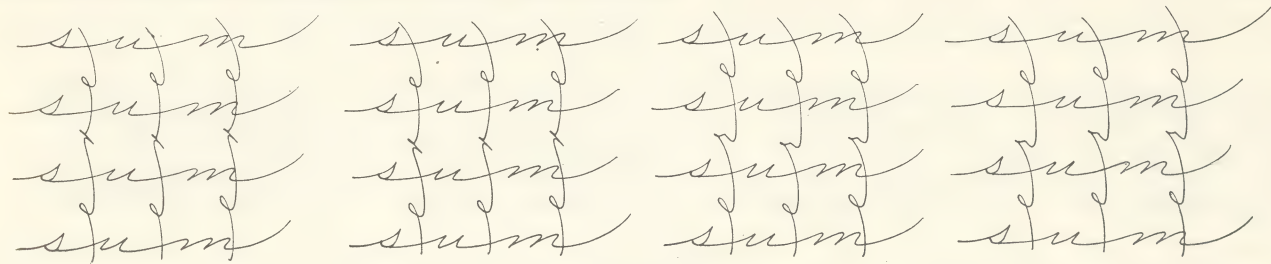
**Exercise No. 33.** You should make many pages of these widely-spaced words. No copies in the course are more valuable. You have here an excellent review of five small letters. Good forms and easy movement must be striven for continually.



*The old Phoenician letter from which we got our "S" was shaped somewhat like the "w". It was called "shin," and originally was intended to be the picture of "teeth". The evolution of the letters of our alphabet make a wonderful story.*



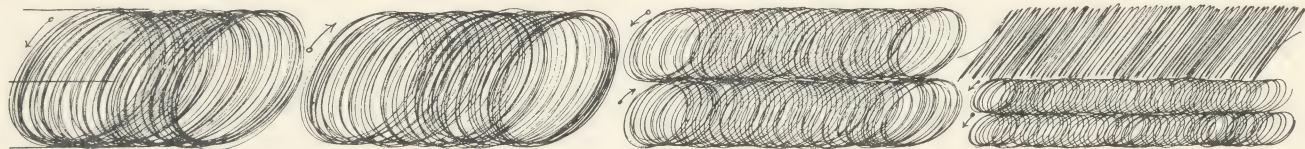
**Exercise No. 34.** The letters in this copy are comparatively easy. You should, therefore, give considerable attention to spacing and arrangement on the page. No matter how well you write, if you are not able to arrange it well on the page you cannot be called a good penman.



### SELF-ANALYSIS

One should frequently stop for a few minutes and study his own writing problems. How does your position of body and hand compare with the illustrations in the beginning of the book? Is the penholder pointing in the right direction and do both nibs touch the paper with equal weight? Is there tenseness in your movement? Are you able to relax constantly the muscles of the arm and hand? Does your right arm rest lightly on the desk? Are the lines in your writing irregular and nervous? What causes this? Are the letters and words improperly spaced? What type of exercise will help you to get uniform spacing? Are you painstaking in arranging your practice on the page? Care! Unceasing care, is the watchword to improvement. You will improve only to the extent that you are careful in all the above. You should never make a careless or purposeless stroke. Every line you write and the way you write it is helping you form writing habits that will not be easily broken.

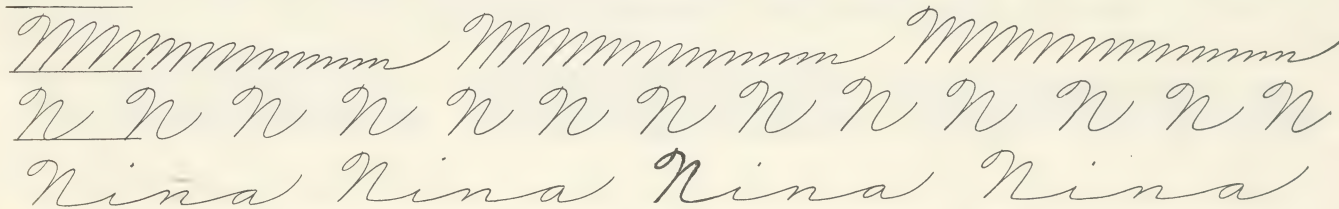
**Exercise No. 35.** You have practiced both the direct and indirect ovals. This copy will give you an excellent review of them. The same rate of counting will be used here as in previous copies of this type. You should make many pages of these ovals. The smaller drills are best for giving movement control, the larger ones for development of movement. By self-analysis determine which type of exercise you need most. The direct and indirect ovals should be the same shape and on the same slant, no matter what their size.



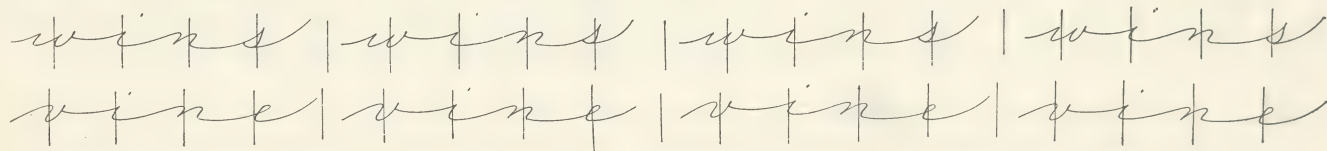
**Exercise No. 36.** Begin this exercise with a small indirect oval loop. Count **1** for each down stroke and make approximately 20 down strokes in each group. Keep the strokes close together. The down strokes are retraced about half their length with the up strokes. They should be sharp at the base line and well rounded at the top. The **M** should be made to a count of **1, 2, 3, 4**, and at the rate of about 40 per minute. Write from 16 to 18 words per minute. Use care in joining the **M** to **a**. Close **a** at top. Loop **e**.

Mmmmmmmmm Mmmmmmmmm Mmmmmmmmm  
m m m m m m m m m m m m m m m m  
Mamie Mamie Mamie Mamie

**Exercise No. 37.** Review the instructions for the movement drill in the preceding copy. The count for the N is 1, 2, 3. Write about 50 per minute. Give close attention to spacing the word "Nina." Write 20 words per minute. The clothing on the forearm should be loose so that the arm can roll around with the utmost freedom.



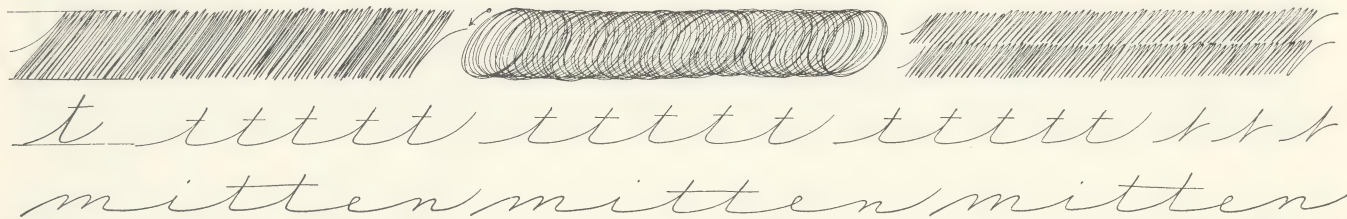
**Exercise No. 38.** Here is another drill on spacing with a good review of several small letters. Uniform spacing, good forms and easy movement should be your aim here.



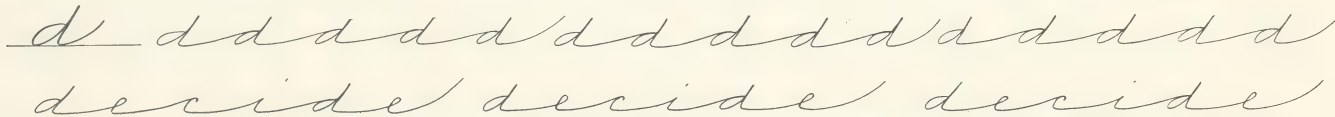
*Henry, if each time you do as well as you can, your efforts will average about right.—Dr. L. Beecher to his Son.*



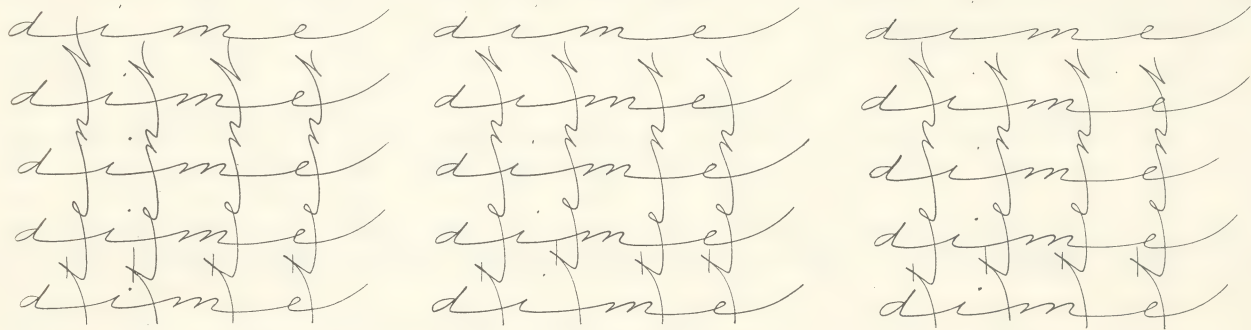
**Exercise No. 39.** Review the straight line exercise and the direct oval one space high. These are the foundation for the small **t**. The initial stroke for the **t** should curve strongly. The down stroke is straight and retraces the up stroke half of its length. Count **1, 2, 3, 4, 5**, for each group of five letters. At the end of the second line is given three examples of the final **t**. When this style is used it is not crossed. Note the wide spacing in the word "mitten."



**Exercise No. 40.** The **d** is composed of the small **a** and the **t**. Keep the **a** part closed and retrace the down stroke in the last part. Count **1, 2, 1, 2, 1, 2, 1, 2, 1, 2**, for each group of five. Observe uniform spacing and slant. The letters in the word "decide" are spaced widely. Are you getting light smooth lines?

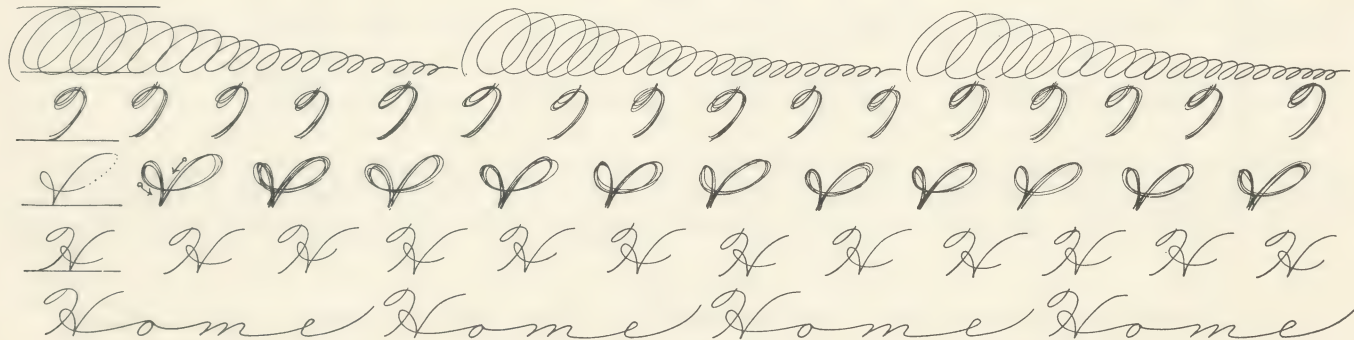


**Exercise No. 41.** In reviewing the **t** and **d** in these two words give special care to arrangement on the paper. Note the easy upward swing of the finishing strokes for the **e** in the word "dime." This shows good movement. Do you see improvement in your writing? Would it not be well to compare your first specimen with some of your present work? If you have followed instructions closely and given a reasonable amount of practice to the various copies you are sure to be surprised at the improvement you have made.



*There are three things essential to success in life—"conscientiousness," "concentration," "continuity."—Smith of Dartmouth.*

**Exercise No. 42.** Begin the indirect oval one space high and gradually make the loops smaller. You will note that these loops are about the shape of the beginning loop in the stem for the **H**. Make several pages of this exercise. In the second line retrace each stem four times counting **1, 2, 1, 2, 1, 2, 1, 2**. Before beginning practice on the exercise in the third line, study its shape carefully. While it is merely the last part of the **H** retraced as a movement drill, it is difficult. Retrace each one four times, counting **1, 2, 1, 2**, etc. The two parts of the **H** are the same height. Note the shape and size of the connecting loop. Count **1, 2, 3, 4** for each **H** making about 40 letters per minute. Write the word "Home" at the rate of 18 per minute. Space widely so that four words will fill a line completely.





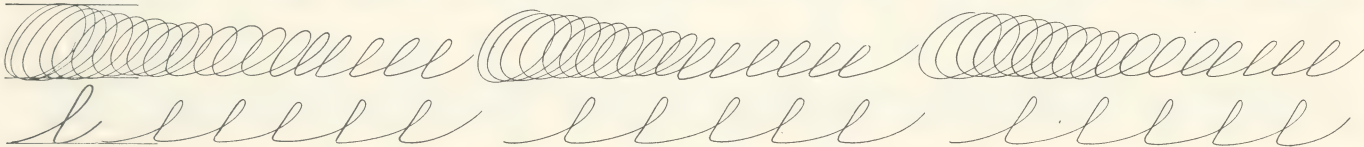
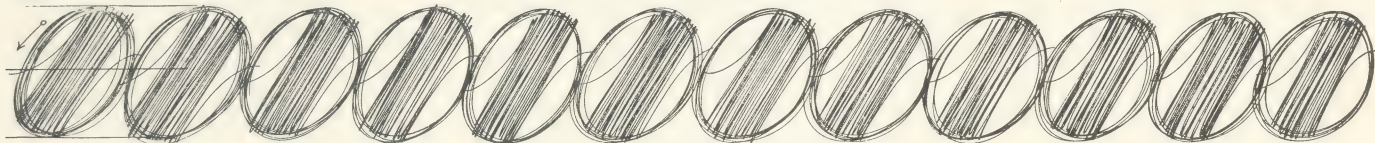
**Exercise No. 43.** The beginning stroke for the **W** is like that for the **H**, while the last part resembles the final **t** which you practiced in Exercise 39. The first and second parts of the letter are the same height, while the final upward swing is two-thirds the height of the first part. Count **1, 2, 3**, for each letter making about 50 per minute. A critical study of each letter is necessary in order to get a vivid mental picture of its form. Careful study is as important as diligent practice. It takes both to become a good penman. This form of **W** is not usually joined to small letters. Write the word about 14 times per minute.

W W W W W W W W W W W W W W  
Wisdom Wisdom Wisdom Wise

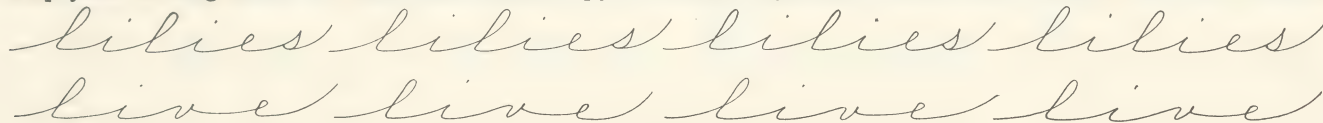
**Exercise No. 44.** Here are the longest words you have had. They will be a good test of your movement. Keep down strokes in **m** close together. Work for light smooth lines. Use considerable care in forming the final **r**.

Hummer Hummer Hummer  
Winner Winner Winner Win

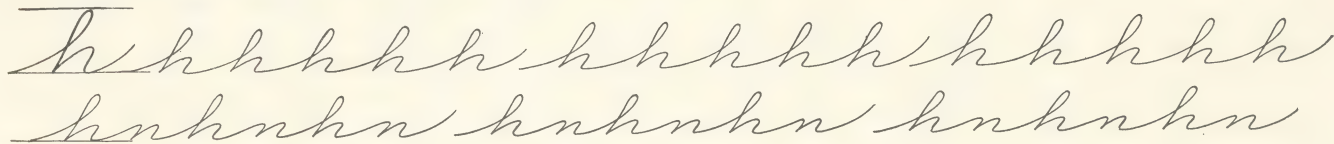
**Exercise No. 45.** Make the direct oval retracing each eight times. Fill the centers of these ovals with the straight line exercise. Try to keep the two exercises on the same slant. In the second line begin the direct oval one space high. Make the loops gradually narrower and the down strokes straighter until you have the form of the small **l**. While this is an exceedingly valuable movement drill for acquiring control, it is difficult and will require most diligent practice. The down stroke in the **l** is straight. The count for the group of five letters is **1, 2, 3, 4, 5**.



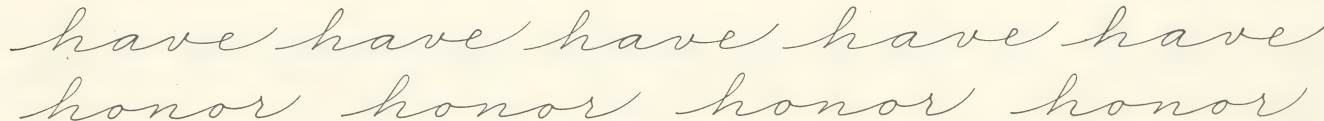
**Exercise No. 46.** Try to keep all down strokes on the same slant. Watch beginning and finishing strokes. Keep your writing about the same size as the copy. Practice separately the letters that give you most trouble.



**Exercise No. 47.** The small **h** is made with the **l** loop and the last part of the **n**. Review the small **n** for a few minutes. The two down strokes of the **h** should be on the same slant. Is the last part of the **h** round or sharp at the top? How are yours? Count **1, 2** for each letter. The second line of this copy is valuable. Endeavor to keep down strokes on same slant.



**Exercise No. 48.** Write these words a little more rapidly than you are accustomed to write. Hold the penholder very loosely. If there is any finger movement, let it be a relaxed finger movement. Tight gripping of the penholder makes heavy, ragged lines. Be cheerful and hopeful about improving. If you continually think that you are not going to learn to write you probably will always write poorly. If you think you can and keep on believing in yourself—and work, you are bound to succeed.





**Exercise No. 49.** The down stroke in the U has a slight double curve. The last part is similar to the small t. Count 1, 2, 3 for each letter. Write the word at the rate of 18 or 20 per minute. The last part of the U is two-thirds the height of the first part.

*U U U U U U U U U U U U*  
*Union Union Union Union*

**Exercise No. 50.** The beginning stroke of the V is like that of the U. The last stroke is carried up only two-thirds as high as the first part. Study the form of this letter carefully. Round the bottom part of the letter. Lift the pen from the paper on the finishing stroke while the hand is moving. The count is 1, 2, 3. Do not attempt to join the V to small letters. Note that the point of the s and r extend slightly higher than the other single spaced letters. If you have learned to enjoy your practice you are surely improving. Do not neglect the movement exercises.

*V V V V V V V V V V V V V V*  
*Vassar Vassar Vassar Vassar*

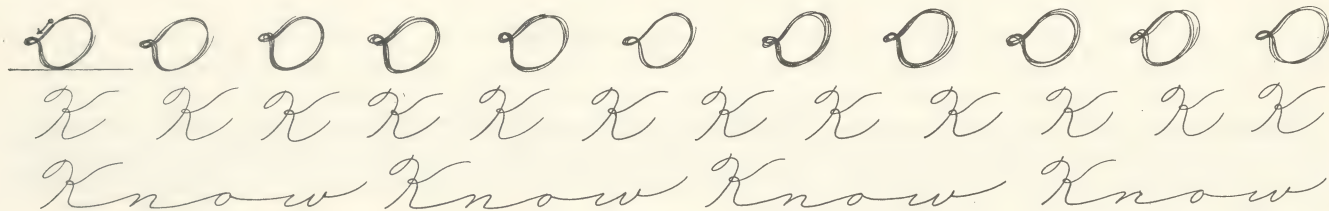
**Exercise No. 51.** Review the small **v**. You will notice that the last part of the **b** is like the finish of the **v**. How high should this last part be in relation to the loop? What other letters have you practiced that contain this loop? Have you uniform spacing between the letters? You have probably observed that the letters are spaced widely in all word practice. This is very important for practice only. Later in the course the letters will be kept closer together. The **b** may be made to a count of **1, 2**.

*b b b b b b b b b b b b b b b b*  
*banner banner banner*

**Exercise No. 52.** In what way does the small **k** resemble the **h**? Have you noticed that if you should remove the small loop from the last part of the **k** and connect the two strokes you would have a perfect **h**? If you see this relation clearly the practice of the letter should be easier. Count **1, 2, 3** for each letter. Write the word with great care at the rate of 20 per minute.

*k k k k k k k k k k k k k k k k*  
*kind kind kind kind*

**Exercise No. 53.** Review the retraced direct oval first two spaces high and then one space high. The movement drill in the first line of this copy is nothing more than the direct oval with a small reverse loop at the left. This gives you the two double curves which form the last part of the **K**. The stem for the first part of the **K** is just like the beginning stroke for the **H**. Note that the small loop in the last part joins to the stem of the first part. The letter may be made easily to a count of **1, 2, 3, 4**. Do not neglect to write according to a stated rhythm. This not only makes your practice more enjoyable, but hastens the time when you will write well automatically. If you find the connecting stroke difficult between the **K** and **n**, you might spend some time in practicing these two letters only.



*It is difficult to trace to their original sources the complete history of the letters. Even if this could be done it would not increase your skill in forming the letter, but it would add new interest to the practice of these characters so full of the life of the past, and which heretofore may have had no meaning in themselves.*

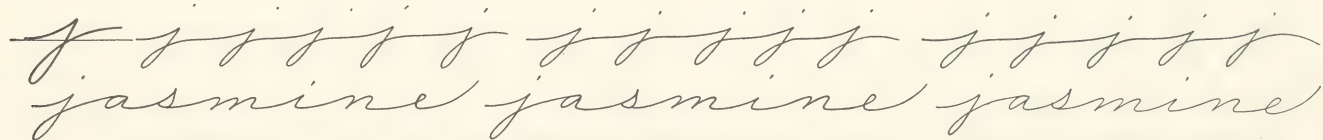


**Exercise No. 54.** It is a good plan to spend a few minutes on the large movement drills at the beginning of every practice period. The loop at the bottom of the **Q** is somewhat similar to the corresponding loop in the **D**. The finishing stroke drops below the line and the pen is lifted from the paper while the hand is moving.

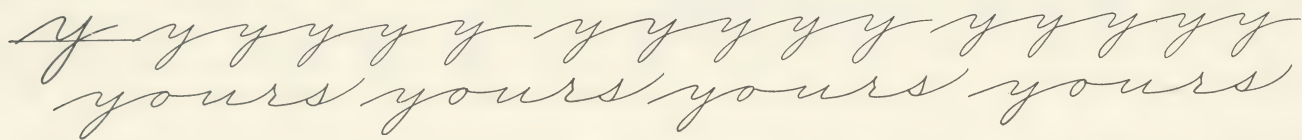
The **Q** could be joined to the small **u** in writing the word, but it is such a difficult stroke that it seems better to lift the pen. Write the letter to the count of **1, 2, 3**.



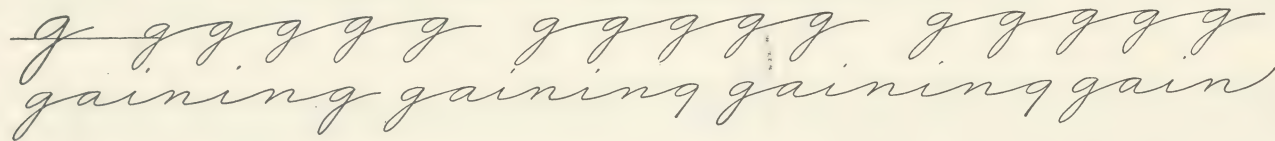
**Exercise No. 55.** If you turn the **j** upside down you will see that it is shaped very much like the **1**. The down stroke in the loop should be straight. The part of the **j** above the base line is exactly the same size and shape as the small **i**. Note the double curve connecting the **j**'s. Write the word at the rate of about 14 per minute.



**Exercise No. 56.** What two principles that you have already practiced go to make up the **y**? Be sure to make the first part of the **y** round at the top. There is sometimes a tendency to make loops too long. They should not extend so far below the line that they will interfere with the writing which is to be written on the next line. Count **1, 2**. Write 20 words per minute.

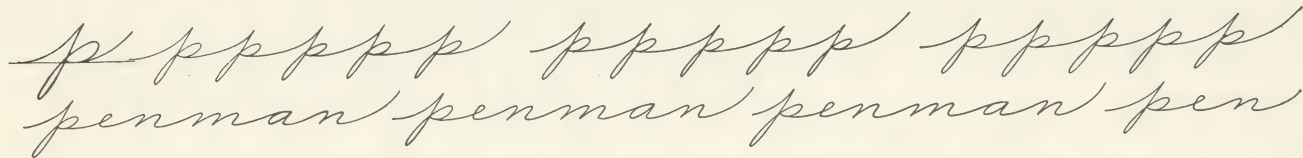


**Exercise No. 57** The **g** is composed of principles you have already practiced. The count is **1, 2**. Observe uniform spacing in the word. When the **g** comes at the end of a word it is sometimes finished with a straight down stroke. Round the **n** at the top. Close the **a** and **g**.

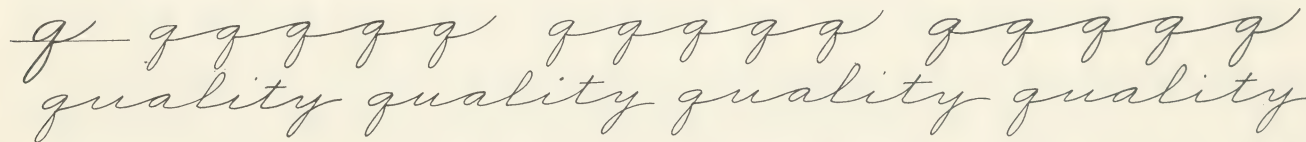


*To do our work well, or to be careless in doing it, is as much different as working hard is from being idle.—Ischomachus.*

**Exercise No. 58.** The first part of the **p** is somewhat like the **j**, but is made higher above the base line. Study the last part. The letter is made to the count of **1, 2, 3**. This is an excellent word for practice. Round the principles in **m** and **n** well at top.

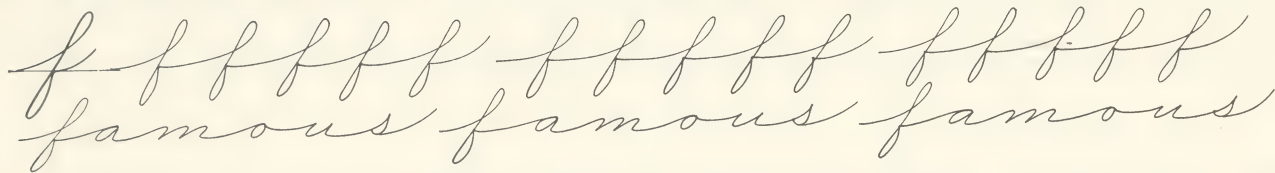


**Exercise No. 59.** You will recognize at once that the **a** forms an important part of the **q**. The loop may give you a little trouble. Study its shape. Write the letter to a count of **1, 2, 3**. The word "quality" will give you an excellent review of seven small letters. You are striving for quality in your work. You will surely win if you keep this word constantly before you.

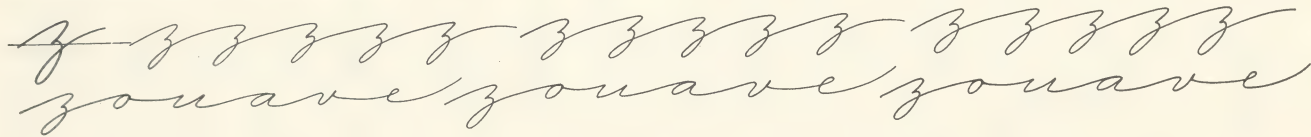




**Exercise No. 60.** Review Exercises 4 and 5 before beginning practice on the *f*. This letter is made up of parts of two letters you have practiced. What are they? Count **1, 2**. Do you have trouble in keeping the down strokes straight and parallel? Loops were formerly made very long in business writing. Now the tendency is to make them short in order to get a great deal of writing in a small space. Can you keep in a good position and use an easy arm movement all the time? This must become automatic.



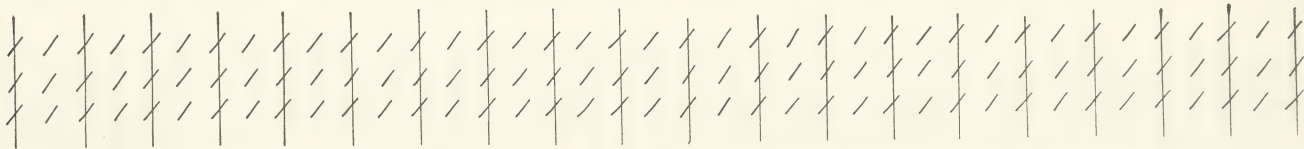
**Exercise No. 61.** Begin the *z* as you would the *n*. Unlike the loop letters you have just been practicing, the down stroke in the *z* is curved. Count **1, 2**. Study, criticize, correct.



**Exercise No. 62.** The large forms of figures are given for study. Figure writing is very important. All figures **must** be absolutely legible. An illegible figure may cause a great deal of trouble and even a loss of money. They should not only be legible, but for practical purposes they must be written easily, rapidly and generally quite small. It is for this reason that the figures are given well along in the course. You should now have fairly good control of your movement so that you can form the figures legibly with very little practice. You should also be able to write easily and fairly rapidly. In order to get the figures small and spaced uniformly you will turn the paper around and write across the blue lines. The figure 1 is a simple slanting line the length of the down stroke in the i. Count 1, 1, 1, etc. as you write them.

1 2 3 4 5 6 7 8 9 0

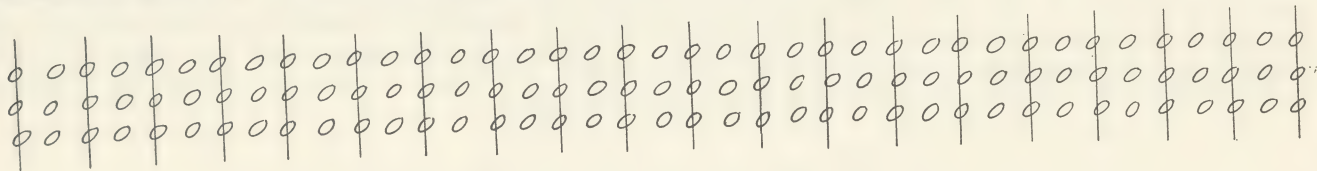
*The figures above are given to assist the student in getting a correct idea of the form and comparative size of the figures. For this reason, they are shown larger than the figures in the small exercises which follow.*



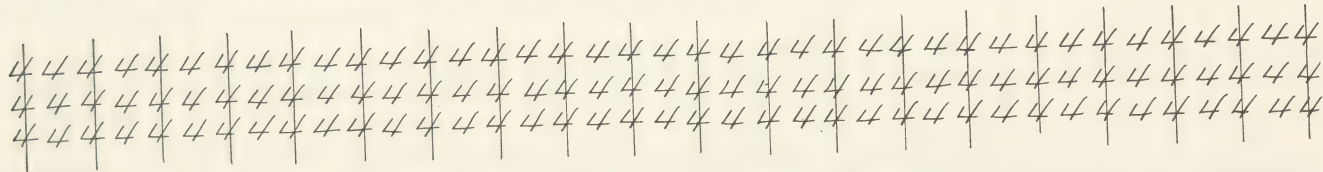
*Before the Twelfth Century calculating among European nations was done with Roman Numerals. From the Moors who invaded Spain Europeans learned the use of Arabic figures. These have since been modified and we have them in their present form.*

*While the Roman numerals were cumbersome in arithmetical calculations, they still survive in inscriptions of a purely classic nature.*

**Exercise No. 63.** The cipher is shaped like the small o. Close them at the top. In making them rapidly, keep the arm rolling all the time. Make from 80 to 100 per minute. You can improve your movement and increase your speed if you will practice the direct oval one-third of a space high very rapidly.



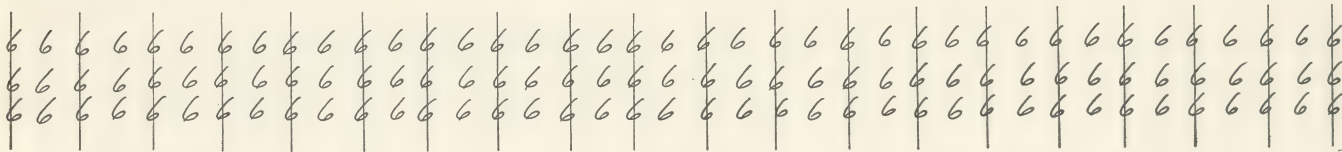
**Exercise No. 64.** The 4 is composed of simple lines, but when put together carelessly, may be mistaken for 7. Note that the last stroke is higher than the first stroke and is carried a little below the horizontal line. Count 1, 2, 3 for the 4 and make them at the rate of 80 per minute.



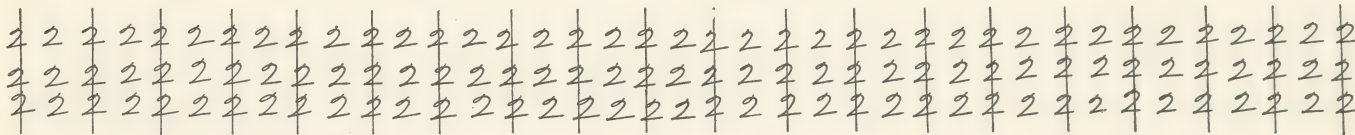
*The figures which play so large a part in the daily business of the world have as fully an interesting history as the letters of the alphabet. While it is known that we received the numerals through Arabia, it is believed that they in turn got them from India.*



**Exercise No. 65.** The 6 is slightly higher than the 1. The loop at the base line should be quite small. If you turn this figure upside down, you will see that it resembles the stem for the H. Count 1, 2, making them at the rate of 90 per minute.

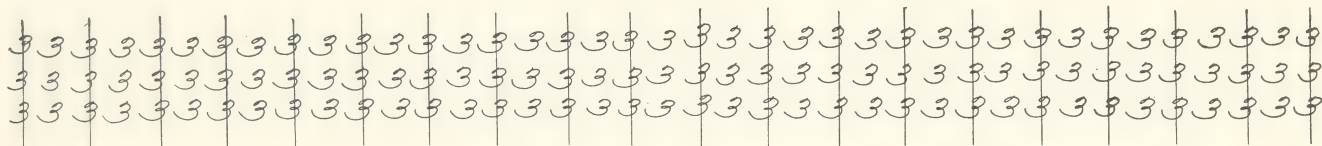


**Exercise No. 66.** The 2 begins with a small loop or dot. You will observe that the first part of the large form of 2 in Exercise 62 is just like the beginning of the H. Count 1, 2 for each figure and make 80 or 90 per minute.

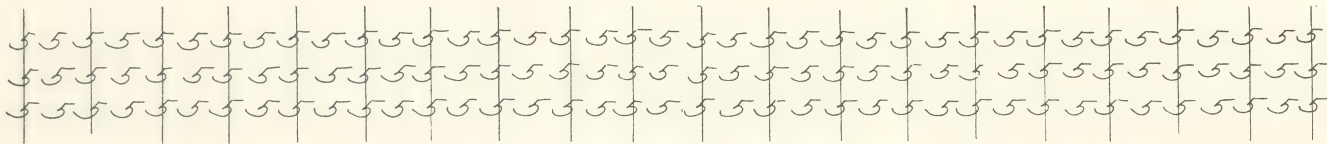


*Calculation is the mind of business. Many a man has brought his goods to a bad market from inability to calculate quickly and accurately.*  
—J. Freadley.

**Exercise No. 67.** The 3 begins like the 2. Its shape is the reverse of the capital E and the count is the same for it. Lift the pen while the hand is moving. Since it is smaller than the E it can be made more rapidly. About how many should you make per minute?

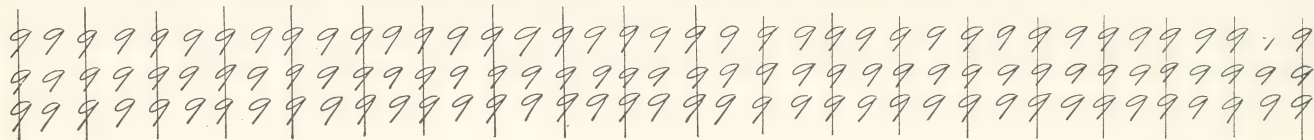


**Exercise No. 68.** The 5 begins with a short, straight stroke on the regular slant. The bottom part is made like the last part of the 3, the pen being lifted on this stroke while the hand is moving. The figure is finished with a short horizontal stroke joined to the first downward stroke. Count 1, 2, 3.

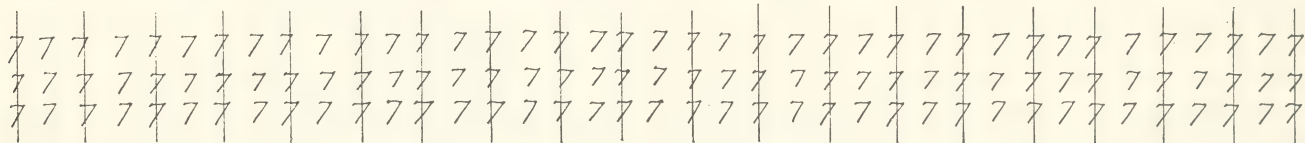


*The greatest man is he who chooses right with the most invincible resolution; who is calmest in storms, and most fearless under menaces and frowns.—Seneca.*

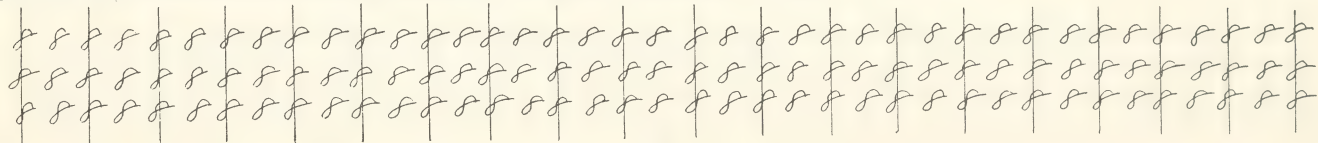
**Exercise No. 69.** The 9 is shaped like the g. Let the down stroke drop slightly below the base line. The 9 is sometimes taken for 6 when made carelessly. Count 1, 2. Make about 90 per minute.



**Exercise No. 70.** Study the large form of 7 in copy 62. It begins with a small dot followed by a short horizontal stroke and is finished with a downward stroke below the base line like the figure 9. Count 1, 2.



**Exercise No. 71.** Begin the 8 as you would the printed S. Curve the down stroke strongly. Lift the pen on the upward finishing stroke while the hand is moving. Count 1, 2.





**Exercise No. 72.** These figures are arranged to practice in vertical columns. Write two rows in the space between two blue lines. Make long columns extending to the bottom of the page. Begin slowly, but gradually increase your speed until you can write legibly from 100 to 125 figures of any group in a minute. Remember that a single illegible figure will spoil the whole column. If you find you occasionally make a certain figure poorly, review it until you are always sure of making it well.

<u>3594261</u>	7809126	291547	638419	473920
<u>3594261</u>	7809126	291547	638419	473920
<u>3594261</u>	7809126	291547	638419	473920
<u>3594261</u>	7809126	291547	638419	473920

**Exercise No. 73.** These signs are very useful in business and should be mastered as they save much time. Study the large forms very carefully. The dollar sign is also made with two lines running through it. Do you know what all these characters mean? They add much to the neatness of work if they are made quite small.

\$ ¢ @ ✓ # % ‰ ‰ ? ! &

\$ ¢ @ ✓ # % ‰ ‰ ? ! & \$ ¢ @ ✓ # % ‰ ‰ ? ! & \$ ¢ @ ✓ # % ‰ ‰ ? ! &

**Exercise No. 74.** You have here your first sentence copies. Review the large and small movement drills. Spend five minutes studying each sentence before beginning practice on it. At least one hour's practice should be given to each sentence. Observe carefully the spacing between words. You will notice that the letters in the words are spaced closer than in the preceding copies. Watch beginning and finishing strokes. Keep the letters narrow. The tendency is to get them too wide. It might be a good plan to write each word separately for a few minutes. After you have written the sentence a few times you will discover the words that give you most trouble. Concentrate on them until you bring them up to the standard set by your best word in the line. Write from 15 to 20 words per minute at first, but gradually increase your speed somewhat beyond these figures.

One today is worth two tomorrows.  
Command the hand to move easily.  
A line of my easy business writing.  
Evil beginnings make bad endings.  
Do your best on every word and line.

**Exercise No. 75.** Review Exercise 5. The first part of the **Y** is like the **U**. The loop below the line is the same as in the small **y**, but the stroke being considerably longer is more difficult. Count **1, 2, 3**, for each letter. Note the size of writing and spacing in the complimentary closings of the second line. The first word of the sentence should be practiced separately. The combination of **t** and **h** is always difficult. Mark your best words and bend all your efforts to bring every word in the sentence up to your highest ideal.

*Y Y Y Y Y Y Y Y Y Y Y Y Y*  
*Yours sincerely, Yours very truly*

*Youth is the seed-time of life. Y*

*Do not allow idleness to deceive you; for, while you give him today, he steals tomorrow from you.—A. Crowquill.*

**Exercise No. 76.** The upper part of the **Z** is like the **Q**, while the loop below the line is like that in the small **z**. The count is **1, 2, 3**. Endeavor to keep the two parts of this letter on the same slant. Work very persistently on the last part of the word "Zenith." You may have a little trouble preventing the loops on one line touching those on the line above. The connecting stroke between **Z** and **e** is a strong double curve. Enthusiasm over your work is very important. One must not count the time he spends in practice if he would reach the top.

Z Z Z Z Z Z Z Z Z Z Z Z Z Z  
Zenith Zenith Zenith Zenith

Zeal in practice counts for much

*Zeal should ever look through the eye of discernment.*

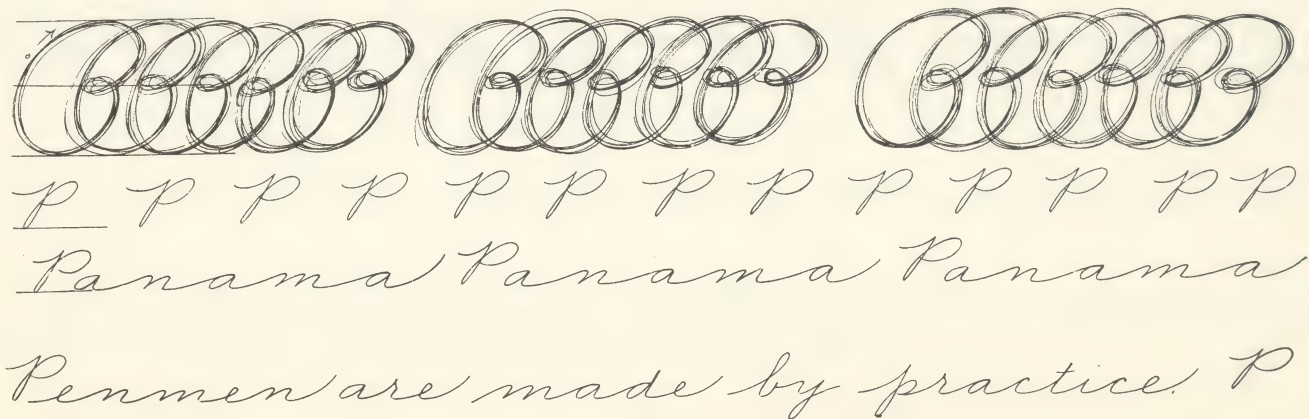


**Exercise No. 77.** Notice how the capital stem and figure 6 join together to form the X. Count 1, 2, 3, 4 for the letter. The X could be joined to the e in writing the word "Xenia." If you do this, omit the small finishing loop for the X. The word "difficult" in the sentence should be practiced more than any other. The loops in f should be the same size and on the same slant.

26 X X X X X X X X X X X X X  
Xenia Xenia Xenia Xenia  
X is very difficult but seldom used.

*The Chinese and Indians make their ink in the form of sticks varying in size. These are rubbed or ground in little slate or porcelain slabs containing water until the ink reaches the desired intensity. Artists, architects and engrossers in this country buy the Chinese or India stick ink and grind it for use in their finest work.*

**Exercise No. 78.** This large movement drill will help you to develop correct arm action for several copies following. Practice it also one space high. Retrace each oval six times. Study the form of **P**. It would be desirable to retrace the down stroke in this letter, as well as in the **B** and **R** following, if it were not so difficult. The narrow loop is made more easily, seems to encourage freedom, and is just as legible. Lift the pen on the finishing stroke while the hand is moving. In writing the word "Panama," keep the **a** closed at top. You have probably discovered already that the sentiment of this sentence is true, and the word "diligent" could be appropriately inserted before the word "practice." Study the general appearance of this sentence. It looks as though it were written easily. Try to imitate this smoothness of line and appearance of ease in your own writing.



**Exercise No. 79.** Make a page of the movement drill in the first line of this copy. Note the finishing stroke. Study the form of **B** in every detail. Observe the drop curve in the finishing stroke. Count **1, 2, 3, 4.** Keep the long down loop narrow. The small loop connecting the two parts of the letter should be slightly above the center. The finishing stroke for the **B** is well adapted to join to small letters. You will see this in writing the word "Business." Easy movement, light lines, uniform spacing. Write the sentence at the rate of 20 words per minute.

*B B B B B B B B B B*

*B B B B B B B B B B*

*Business Business Business*

*Be sure to keep in a good position.*

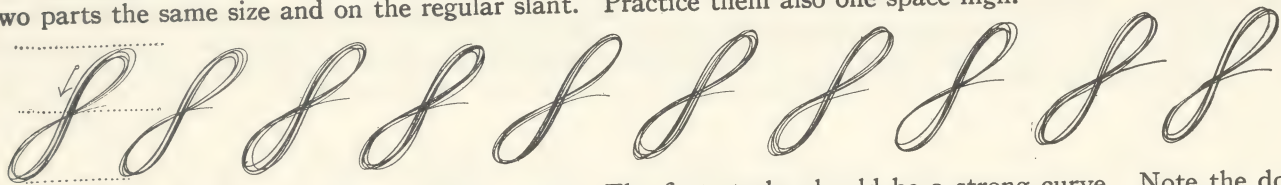
**Exercise No. 80.** The first part of the R is like the B. The last stroke is like the last part of the K. Count 1, 2, 3, 4. Give careful practice to the connecting stroke between R and e in writing the word. If you have worked hard you have already discovered that work conquers penmanship difficulties. You have some words in this sentence that will be a good test of your skill. Can you write the long words without lifting the pen? If not, your movement is not sufficiently relaxed.

*R R R R R R R R R R R*  
*Reverence Reverence Reverence*  
*Remember work conquers difficulties!*

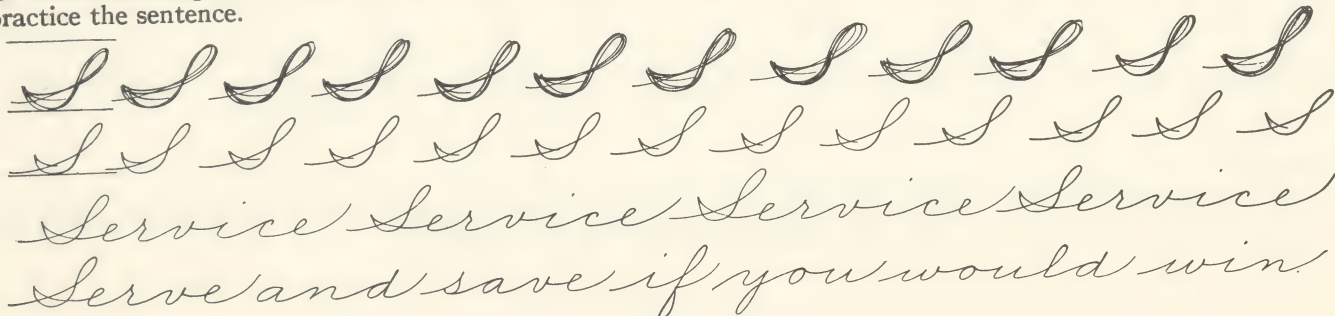
*Did it ever occur to you that no two people write exactly alike? It is practically impossible for one person to imitate another's individuality in his penmanship. But this is not strange since no two people look alike or do anything alike.*



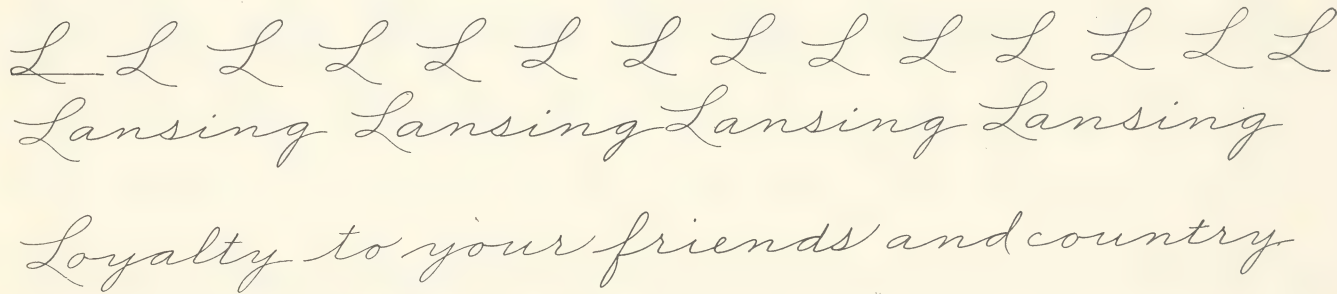
**Exercise No. 81.** This compound curve exercise is the foundation for a number of capitals. Keep the two parts the same size and on the regular slant. Practice them also one space high.



**Exercise No. 82.** Retrace the S six times. The first stroke should be a strong curve. Note the double curve in the down stroke. A slight pause at the sharp turn at the left will help in getting the letter properly formed. The horizontal finishing curve is the same as for the B. Count 1, 2, 3. In writing the word do not let the connecting stroke between v and i drop too low. Study size slant, spacing and quality of line as you practice the sentence.

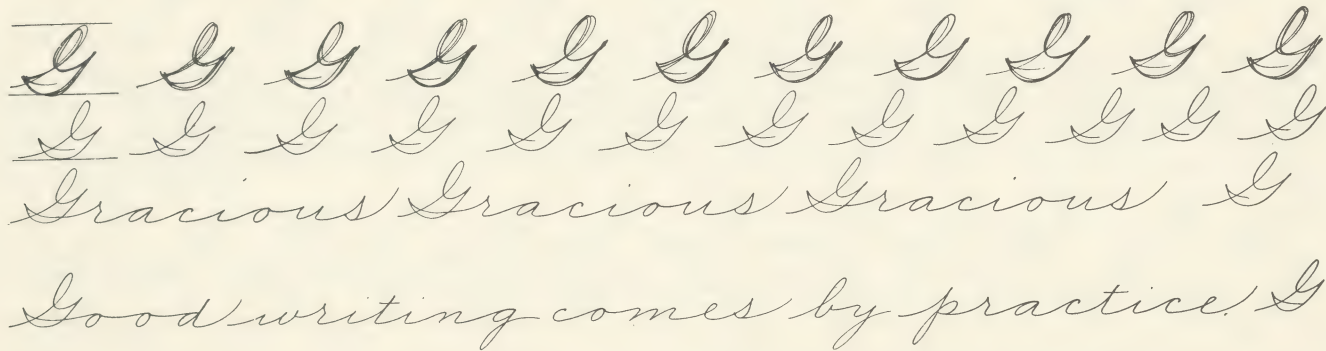


**Exercise No. 83.** The beginning stroke for the L starts considerably above the base line. The down stroke curves similar to the down stroke in the S. It is finished like the Q. The small loop on the base line should be horizontal. Count 1, 2, 3. Lift the pen from the paper while the hand is moving. The L might be joined to the A in writing the word, but the connecting stroke is so difficult that it is not advisable to do so. "Loyalty" has a wonderful meaning, but is difficult to write. May you be distinguished for both your loyalty and your good writing.



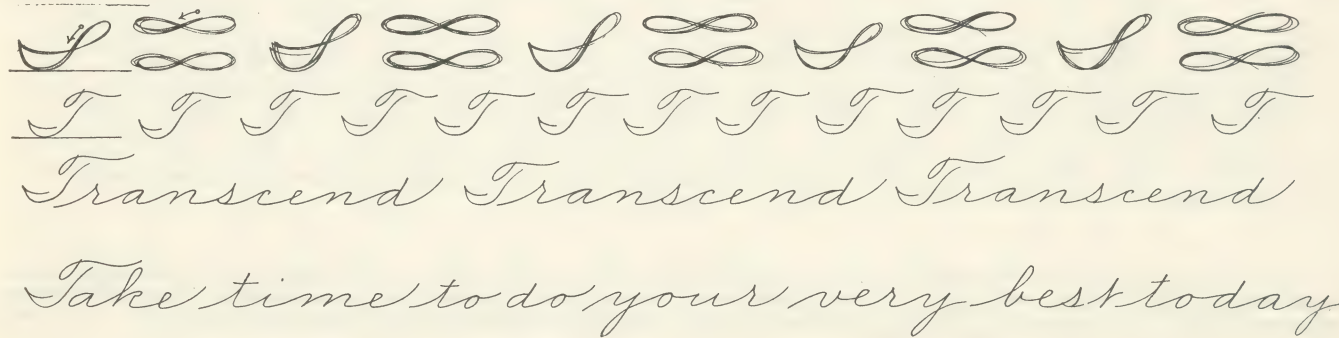
The letter in the Phoenician alphabet which was the forerunner of the L was called "lamed". It meant "oxgoad" and was pictured as a whip with a lash. Our modern L has not changed much in form from the picture of the Phoenician "oxgoad." Did you know that the small l as well as all other small letters are modifications of the capital letters?

**Exercise No. 84.** Don't forget to review the large movement drills frequently. The **G** resembles the **S**. In what one respect does it differ? Count **1, 2, 3, 4** for each letter. Note that the first part is a third higher than the second part. The word, "Gracious" gives you a good review of small letters. Watch your position. Strive for light lines, good forms and uniform spacing. In writing the sentence be sure to have each letter rest on the blue line. The turns at the base line on practically all letters should be well-rounded.



The **G** like the **C** is believed to be a modification of the crude picture of a camel (gimel) in the Phoenician alphabet. In order to distinguish between the sounds of the two letters, which were originally much the same, the early Romans placed a small horizontal bar below the opening in the **G**, and this bar has since become the distinguishing feature of the letter.

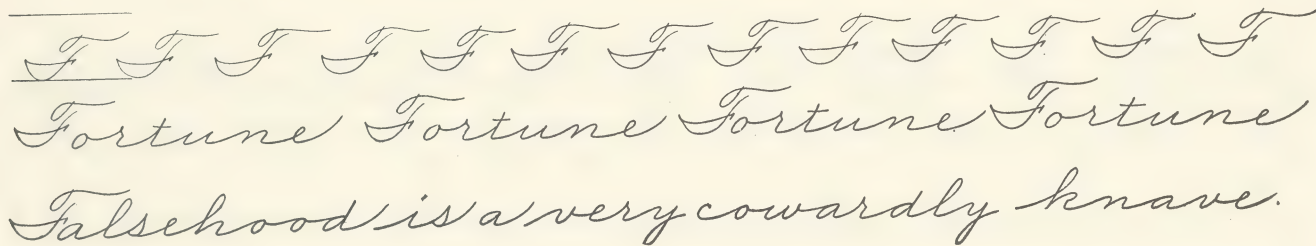
**Exercise No. 85.** Practice carefully the movement drills in the first line. The down stroke in the **T** resembles the down stroke in what other letter? Note the shape of the cap and its position with relation to the stem of the letter. Make the stem first and count **1, 2, 3, 4** for each letter. In writing the word "Transcend" you may have some difficulty with the **d**. Use as light, easy movement as possible. The sentence gives you good practice on the **t, d,** and loop letters. Every earnest, thoughtful effort is bound to result in improvement.



*That which is acquired by labor is always retained the longest.—Plutarch.*



**Exercise No. 86.** What is the difference between the F and the T? The little check at the finish should be kept very small and close to the main down stroke. The F is made to the count 1, 2, 3, 4, 5. Have you noticed that the practice words and sentences have meaning? Why not commit the sentences to memory as you practice them? In your sentence practice make short loops and well-rounded turns at the blue line.



Less than 50 years ago the correspondence of the world was done with the pen. The typewriter was invented and the prophecy was made that it would supersede the pen. It has done so only in a limited way. Imagine the great volume of business correspondence and record keeping being done entirely with the pen today. And yet the demand for good writing and good writers today is greater than ever before. "All" must use the pen no matter how many use the typewriter.

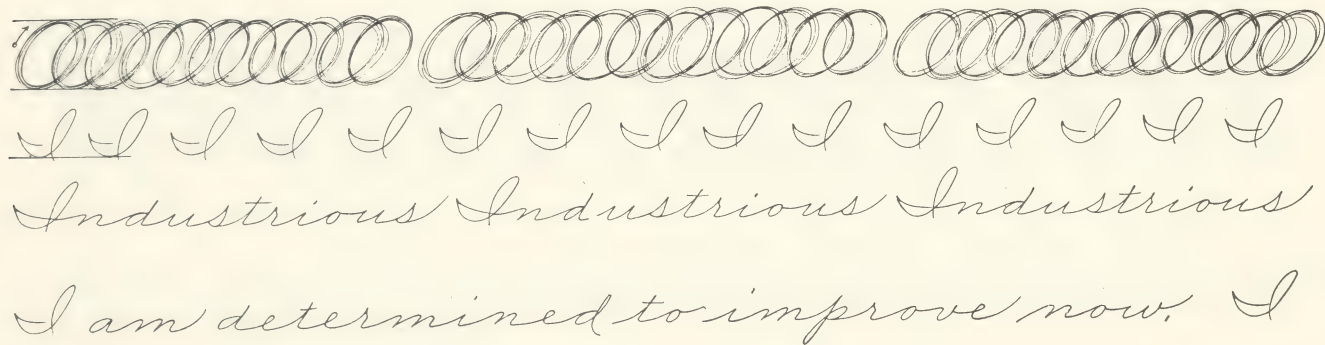
**Exercise No. 87.** Make the straight line exercise two spaces high. Make two indirect ovals one space high each over the straight line exercises. Keep them on the same slant. The J is formed from these two movement exercises. You will observe that the upper part of the J is larger than the part below the line. The lower loop is like the loop in the y. Keep the down stroke quite straight. The lines all cross on the base line. Count **1, 2.** The word "Judgment" will be a good test of your movement. Use either style of small t. In the sentence a style of final d is used which is quite popular. Its use is entirely optional, however, so if you prefer the other style, you are free to use it.



J J J J J J J J J J J J J J J J J  
Judgment Judgment Judgment

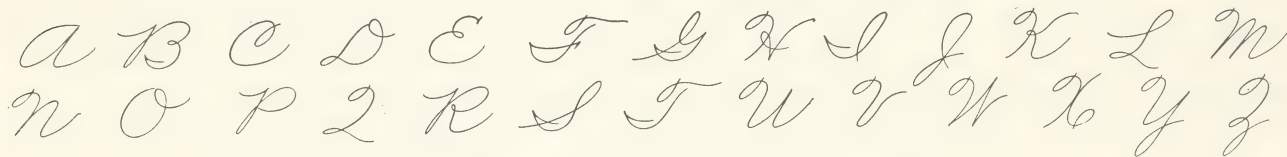
Judgment should be based on mercy.

**Exercise No. 88.** Review the indirect oval one space high. The top of the I is similar to the upper part of the J. The finish is like the T. Count 1, 2, 3. "Industrious" requires much movement. It is a fine word and fairly describes the individual who becomes a fine penman. Of course, you are determined to improve **now**, and that is why you are making fine progress. This shows the right spirit. Nothing can keep you down with such determination. Try to get your work as smooth and even as the copy.



*Determination is power, decides destiny and will bring victory.*

**Exercise No. 89.** You have here the complete set of capital letters. Keep them quite small—not more than three-fourths of a space high. Arrange them exactly as given in the copy. Practice separately those that give you most trouble. Begin rather slowly at first, writing a set in a minute and a half. Afterwards increase your speed until you write a set a minute, with every letter well-formed and easily written.



*The following is from an old writing book published nearly 200 years ago and sold by "John Stuart at the three Bibles and Ink Bottles on London Bridge."*

*"A beautiful countenance is a silent commendation and a fair piece of writing a speaking picture."*

*"Humility is the forerunner of advancement and honour and ambition the harbinger of destruction and ruin"*



## HAVE YOU LEARNED HOW TO PRACTICE?

You have now practiced all the small letters, capitals and figures. You have had plenty of drill on all essential movement exercises. You have constantly been cautioned concerning correct position, movement, spacing, slant, etc. You have had your attention called to the characteristic features of every letter and figure. You have been warned against mistakes that you were likely to make and instructed how to avoid them. In other words, you have been told **How to Practice**. Have you learned it? Can you keep in a good position without thinking about it? Do you always hold the pen-holder loosely? Can you relax the muscles and write easily all the time? Can you close your eyes now and call up a correct mental picture of any letter that may be mentioned? Are you conscious of mistakes in form, position or movement as soon as you make them? Are you able to approximate on paper the ideal forms that you have in mind and do it easily? Are you anxious that each succeeding letter, word or sentence shall be better than the last, and are you putting forth the proper effort to make it so? If you can and are doing these things, then your course so far has been a tremendous success. This doesn't necessarily mean that you should be a fine penman now. It means that you have learned **how to practice** and your future is assured. It remains for you to learn to do automatically what you have been doing consciously. It is very important that you learn to write well automatically, without thinking about position, movement, form, etc. This will come by further practice and the remaining copies in this book are given with this in view. It is taken for granted that you have learned how to practice and therefore very little detailed instruction will be given on the remaining copies.

At this point it might be well again for you to compare specimens of your present writing with your first specimen.

**Exercise No. 90.** You have here a review of all the capital letters beginning sentences. Work for freedom, ease, light lines, uniform spacing and small writing. Be sure to commit every sentence to memory. These are good thoughts to store up in your mind.

America is your country and mine.

Begin right, keep right, end right.

Character is formed by conduct and conduct is the result of habits.

Dare to do right; dare to be true. D

**Exercise No. 91.** Keep all loops short. The turns at the base line should be round. A slight relaxed finger action combined with the arm movement is best for rapid business writing.

Enthusiasm is earnestness and the  
earnest man gets results.

Fortune knocks at every man's door.

Give the other fellow a square deal.

Have faith in yourself if you ex-  
pect others to believe in you.

**Exercise No. 92.** It is keeping everlastingly at it that brings success. Most people fail because they do not think they can succeed. To doubt your ability invites failure To believe implicitly in your ability to accomplish assures success. Go to work.

*It is through striving that we develop.*

*Judgment is developed by experience.*

*Keep good resolutions - go to work.*

*Let your watchword be improvement.*



**Exercise No. 93.** If your heart is not in your practice, of course you haven't improved much, but you haven't deserved to. You will use a pen all your life. It may be the means of boosting you to an unusual success as it has others. Is it not worth a few weeks of conscientious effort?

Master your own mistakes first. M

Now is the time to tackle the hard job.

Only the best should be good enough.

Put your heart into your work. P

**Exercise No. 94.** Someone has said that a good handwriting carries all your other qualifications to market and sells them for you. Thousands of young people who have secured fine positions because of their good handwriting can testify to the truth of this. And the demand for good writing is greater than ever before.

*Quick accurate decision counts most.*

*Right conduct results from right thinking.*

*Success is nothing more than doing well whatever you do.*

*True contentment depends not upon what we have; a tub was large enough for Diogenes, but a world was too little for Alexander.*

**Exercise No. 95.** Quality is what counts. We are all happy to find an individual who does his task better than we expected it could be done. Such a workman always has something to do. He has the spirit of the artist. His success is in doing well what he finds to do.

*Take time now to do your very best.*

*Unkind words die very slowly. U U*

*Value your time as you do your life*

*Write legibly, easily and rapidly always.*

**Exercise No. 96.** The last sentence in this group contains all the small letters. Make many pages of it. Write at least 20 words per minute. The small letters require finer control of the movement than the capitals. Ordinarily there are 50 small letters to every capital, so the importance of practice on them is evident.

Xenia is a beautiful city in Ohio. X

You can improve now if you will. Y

Zaner was a very fine penman. Z Z

A quick brown fox jumps over the  
lazy dog.



**Exercise No. 97.** Keep the margins uniform in page writing. Try to have the lines of writing equal in length. This adds much to the appearance of the page. In all of your writing you should use arm movement, freedom and ease. You will find the habits of neatness and accuracy which you acquire in practicing writing, valuable in everything you do.

*Increase your earning power by  
improving your handwriting.*

*When a man has made the most of  
what he is he has won success and  
nothing short of this should satisfy  
him.*

**Exercise No. 98.** At this point in your course you are not expected to give very much attention to fine points in letter forms. Your attention should be directed to arrangement, margins and general appearance on the page. Is your writing too large or too small to look well on the page? Are the margins too narrow or too wide?

*That position and success which we  
gain by our own hard efforts is ten  
times as creditable as the highest po-  
sition in the land inherited.*

*The copies in this book are exact duplicates of the original pen-written copies. They were made by the photo-engraving process which shows all the good and bad qualities of the originals without any deviation. Look up the word "photo-engraving" in the encyclopedia.*

**Exercise No. 99.** After you have practiced this paragraph diligently, copy several pages of printed matter from one of your texts. In your bookkeeping work, in your composition and spelling, in fact, wherever you write, endeavor to make application of the skill you have acquired in penmanship practice.

Everything that we do, good and bad, has its effect on character. Our thoughts, our conversation, our every transaction, trifling or important, go to make up our personality and form our character.

**Exercise No. 100.** One's signature is in a sense his trade mark. It should be written well. It should first of all be legible. It should show individuality. It should be written in such a way that it would be very difficult for anyone else to imitate. The accompanying combinations should be practiced diligently. Try to write your own name in such a way as to show individuality and character. It is generally better to join capitals in a signature, but the standard forms of letters need not be adhered to, so long as the writing is legible.

C. D. Paine      E. C. Garvin      O. P. Varnum  
G. P. Campbell      J. G. Williams  
M. S. Cameron      M. G. Owen      L. J. Kinney  
D. W. Simpson      G. L. Putnam      E. H. Brown

*Great results cannot be achieved at once; and we must be satisfied to advance in life as we walk, step by step.—Smiles.*



**Exercise No. 101.** The following business forms should be practiced carefully. Keep your writing small.  
Study the arrangement.

No. 281

Louisville, Ky. Sept. 9, 19-

Merchants National Bank

Pay to the order of C. W. Williams ~ \$24<sup>00</sup>

Twenty-four ~~~~~ Dollars

E. J. Munson

\$38.90

Cincinnati, Ohio, June 5, 19-

Received from Henry J. Hammond —  
Thirty-eight and  $\frac{90}{100}$  ————— Dollars  
In full of account.

The Lamson Grocery Co.,  
By E. J. L.

*Reading is to the mind what exercise is to the body. As by the one health is preserved, strengthened and invigorated; by the other, virtue which is the health of the mind, is kept alive, cherished and confirmed.—Steel.*

Columbus, Miss. Dec. 5, 19-  
Three months after date I promise to  
pay to the order of J. L. Harman — \$75<sup>00</sup>  
Seventy-five ————— Dollars.

Value received with interest.

E. P. Curry.

*Education does not commence with the alphabet; it begins with a mother's look, with a father's nod of approbation, or a sign of reproof with a sister's gentle pressure of the hand, or a brother's noble act of forbearance.—G. A. Sala.*

**Exercise No. 102.** This lettering alphabet is valuable for use in addressing packages, marking labels, ledger titles, etc. The ordinary pen is used. While the position of the body and arms are the same as in ordinary writing, the paper must be straight on the desk, i. e., the edges of the paper should parallel the edges of the desk. This position enables you to put the strokes on a back slant. Finger movement is used. The width of the stroke depends on the pressure that you put on the pen. Keep all down strokes the same weight and on the same slant.

abcdefghijklmnopqrstuvwxyz &  
ABCDEFGHIJKLMNOPSRTUV  
WXYZ 1234567890 Marking \$?¢!



### PENMANSHIP CERTIFICATE

A beautiful certificate is awarded to all pupils who complete this manual in a satisfactory manner. If you wish to obtain one of these beautifully engrossed certificates, write a specimen of Exercise No. 99, a set each of capitals, small letters, and figures, sign your name, give the name of your school, and mail to S. E. Leslie, 3201 Euclid Ave., Cleveland, Ohio. Fifty cents should be sent with the specimen to cover cost of engrossing and mailing.

## HOW WE GOT OUR ALPHABET

Did you know that the various capital and small letters of our alphabet did not always have the forms that they now have? It has already been suggested that the various letters have, during the ages, been modified into their present forms by usage. Did you know that since the cave man first began to chisel his crude picture stories on the rocks and in the caves there have been in use no less than 250 different alphabets? And did you know that there are in the world at the present time no less than 50 different alphabets? Such is the case and Mr. Edward Clodd, in his "**Story of the Alphabet**," states that half of these alphabets are found in India. Think how much trouble a boy must have in India who wishes to get a good education! How would you like to start out by learning the Hebrew, Greek, German and Russian alphabets in addition to our own? And yet what would be our condition if there were no alphabets—no method of recording or transmitting thought? There would be no books or libraries or perhaps schools. We could know nothing of the past except through word of mouth. Indeed, since we are the product of civilization and all knowledge that we have has been "brought to book," it is easy to conjecture that we would not be here at all if we had not received the magnificent store of knowledge of past generations, but in our stead might have been warring, wandering, superstitious savages.

Historians tell us that this was the condition of our prehistoric ancestors before there was any method of writing. But you must not imagine that our present alphabet was the ingenious invention of a single individual. Neither was it originated by any single generation or peoples. On the other hand it is the product of an evolutionary process, contributed to by many races and taking ages to reach its present state of development. But this is true of all alphabets, including the Arabic and Chinese. If these things are true the invention of writing was, next to the development of language, one of the greatest accomplishments of the human mind, and if we could trace the alphabet through its development from crude picture writing up to the present time we would trace the history of civilization.

We have the beginning of our alphabet in the pictures drawn on rocks, bones, etc., by the ancients com-

memorating an expedition, a victory in battle or some other important event. It took ages to reach the point where these pictures became abbreviated symbols worthy of the name alphabet. This first method of recording thought was called pictographic writing. The pictograph corresponds closely with our modern rebus or picture-puzzle. If you have labored over one of these picture-puzzles, you can readily appreciate the difficulty that the prehistoric boy or girl had in reading the messages he received. But strange as it may seem picture-writing is still used by savages in certain parts of the world. The Aborigines of Australia have scratched these strange pictures all over the rocks of their country. Explorers have made no serious attempt to interpret them, although they are believed to be full of meaning. Our North American Indians used a very interesting method of picture-writing. You will find examples and interpretations of these in "The Story of the Alphabet" by Edward Clodd, D. Appleton and Co., New York. It was not difficult to represent objects in picture-writing, but the representation of ideas gave much trouble.

A great advance was made in writing when certain abbreviated pictures were used to express ideas. But this method was still very crude and cumbersome because of the great volume of complicated signs that must be held in memory or remain an absolute blank, for there were no dictionaries to which the puzzled reader might turn for the meaning of a difficult picture. This system in which pictures or symbols represented ideas is called **ideographic** and the symbols themselves are called ideograms. Examples of these may undoubtedly be had in the Roman numerals or digits (**digitus**—finger). The Latin I, II, III, etc., stood for so many digits or fingers. The signs of the Zodiac which are found in our calendars are good examples of ideograms, and we have inherited these from the Chaldeans.

Another stage in writing was the **mnemonic** or memory aid method. So many knots in a cord called quipu or a certain number of notches in a stick were used to assist the memory in making calculations, keeping records and conveying messages. The Indian wampum is an example of this type of memory aid.



But the most far reaching step was made in the development of our modern alphabet when certain characters were first used to represent sounds of the voice. If at this time there had been some great scientist who would have designed a character to represent each sound of the voice, we would have a perfect phonetic alphabet, but as it is our alphabet is quite imperfect since we have some letters we do not need and need some we do not have. Our great volume of literature makes it quite impractical to make changes in our alphabet which would make it ideal. Although we are conscious of its faults, we should be proud of the fact that ours—the Roman alphabet is more nearly perfect than any other, and accounts to a certain extent for the superiority of our civilization over that of races possessed of a cumbersome system of writing.

The Roman capital letter alphabet is about 2500 years old and is the parent of all our modern alphabets used in writing, printing, lettering, sign painting, etc. You may say that there is a great difference between the Roman capital A and the small letter "a" used as a copy on page 26, and that you cannot see how the small letter could have been evolved from the capital, but it has been done in the case of the "a" as well as in all other small letters, although it took more than a thousand years to do it.

It is generally conceded that the Romans received their alphabet from the Greeks. The Greeks are indebted to the Phoenicians and they in turn to the Egyptians who contributed so much to ancient civilization. The Egyptian hieroglyphics (**heiro**, sacred and **glypho**, to carve), sacred carvings, are therefore, probably the chief ancient ancestors of the letters of our alphabet. The age of the Egyptian hieroglyphics cannot even be conjectured. We know at least that they were in use more than 4000 years B. C.

We have come, therefore, to our present style of writing through modifications of the Roman capitals covering a period of constant usage for 2500 years. It is needless to say that the greatest steps were made in originating the innumerable variations of the Old Roman alphabet during the 2000 years of its use before the invention of printing. During this time, as you probably know, all books were written by hand. Many of them were



illuminated with color and gold, and adorned with miniatures by the most illustrious painters of the time. The monks would often spend years in writing and illuminating a single book. If you ever have an opportunity do not fail to see some of these old illuminated books, now very valuable and preserved in our libraries and museums.

In writing these books rapidly the early scribes would often abbreviate or modify certain letters (which were then all capitals) in order to do the work more rapidly. It was through the modification of the capitals in this rapid writing that the small letters or minuscules, as they were then called were developed. Broad pens were used and a heavy black letter was the result. This black letter was the parent of the Old English and German Texts. A narrower pen was used and the Italians developed a lighter faced and more beautiful style. About 800 A. D. Charlemagne decreed that there should be a revision of books. This gave great impetus to calligraphy and there was developed during this revival the Caroline minuscule which is the parent of all our light line connected styles of writing. This letter became one of the models for making printer's type upon the invention of printing. The English, French and Italians used this light line letter, while the Germans clung to the heavier style, which accounts for the difference in the German alphabet. In recent years, however, the Germans are using the Roman alphabet in their more important literary productions. While the early American settlers brought with them the style of hand-writing of the country from which they came, the Americans have developed a style of penmanship of their own. It has freedom and dash which are lacking in foreign hands. Platt R. Spencer did more to give the Americans a characteristic style of writing than anyone else. While the styles of letters have changed greatly since his time and methods of execution are different, all modern American systems are offsprings of the Spencerian.

It would be interesting, if it were possible, to trace the history of each of the letters of our alphabet back to the original picture from which it came. When you know that the A was originally the picture of the head of an ox, the B that of a house, the H that of a fence, the O that of the sun, and the various changes that made small letters out of capitals, your interest in penmanship becomes more keen. I hope I have given sufficient in this short article to excite your curiosity to the extent that you will look up the story of the alphabet in order that the letters may mean to you living, vital forces in civilization, rather than mere dead symbols with an uninteresting past.





